2015 NEW ORLEANS CULTURAL ECONOMY SNAPSHOT

OFFICE OF CULTURAL ECONOMY, CITY OF NEW ORLEANS, MITCHELL J. LANDRIEU, MAYOR

May 2016

Dear Friends and Colleagues:

I am pleased to present the 2015 New Orleans Cultural Economy Snapshot, the sixth edition of the groundbreaking report created at the beginning of my term as Mayor in 2010. My Administration has offered this unique, comprehensive annual review of our city's cultural economy not only to document the real contributions of the creative community to our economy, but also to provide them with the information they need to get funding, create programming, start a business, and much more. This report outlines the cultural business and non-profit landscape of New Orleans extensively to achieve that goal.

The cultural economy is more important than ever. The cultural sector has 36,500 jobs, an increase of 53% since 2006. Many of these jobs come from the 1,735 cultural businesses that were counted in 2015, but there are also many cultural jobs in non-cultural industries such as education. The cultural economy has created employment for a creative workforce that is both native to the city and made up of highly skilled newcomers. Indeed, the city was named the number one best city for creatives in 2015.

Forty-two feature film and television tax credit projects spent $583 million in the city in 2015. Musicians in the city played 30,700 gigs in 2015 at clubs, theatres, or at many of the city's 132 annual festivals. Over 3.8 million attended our diverse national and local events last year, contributing to an economic impact of $861 million. While the economics are impressive, the cultural economy is more than just dollars, it is a cultural engine creating quality of life in the city, its unique sights, melodies, and flavors that our residents produce.

I invite you to utilize this report so that we can maximize this impact and spread the word of the strength of our city's diverse cultural economy. Thank you to all who contribute data to this report, and to all of our cultural producers that make this report possible.

Sincerely,

Mitchell J. Landrieu, Mayor

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ACKNOWLEDGEMENTS

The Mayor's Office of Cultural Economy wishes to thank all of the cultural businesses and workers in New Orleans that make this city a prominent example of how the cultural economy is an economic engine in today's world.

Mt. Auburn Associates, Inc. in particular has, through its contributions to economic data and cogent analysis of employment, wages and non-profit financials in the cultural economy in New Orleans, allowed this survey to continue to break ground in cultural economy quantification. Beth Siegel of Mt. Auburn has been instrumental in the creation of this report through her guidance to source material and potential data sources. Thank you also to the Bureau of Revenue and the City's Geographical Information Systems; both were integral to completing this report.

We would also like to thank those who contributed important information and data to this report, including Louisiana Entertainment, Marci Schramm of French Quarter Festivals Inc., New Orleans Video Access Center, and all of our survey respondents without whom this report would not be possible.

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EXECUTIVE SUMMARY

Since the *Snapshot* was introduced in 2010, New Orleans has experienced amazing growth and renewal, particularly in the cultural economy. New Orleans is now being recognized as a destination for cultural workers, film projects, interactive media companies, and much more. During 2015, the city was recognized as the top city to live in for creative workers. We are also being recognized for building a cluster of tech and interactive media companies in the city. We are proud to present the 6th *New Orleans Cultural Economy Snapshot*, an attempt at fully quantifying the cultural economy in New Orleans. This Snapshot is a tool to better understand the size, composition, and value of the cultural economy to the City of New Orleans, and we hope that it can be used by government, cultural producers, businesses, and non-profits to further opportunities to grow this industry and to continue to look towards our city's future. This report affirms the centrality of indigenous arts and culture in the creation of our City's organic fabric of neighborhoods and communities, as well as our economy. The cultural economy is vital to New Orleans:

- New Orleans' cultural industries accounted for 36,478 jobs in 2015, 53% higher than in 2006.
- Between 2006 and 2015, the total number of jobs in the cultural industries increased by 53%. This exceeds the 28 % rate of growth in jobs in all industries in the city of New Orleans from 2006-2015.
- The cultural sector is a larger source of employment than the city's private healthcare and social assistance sector, its private education sector, and its retail sector.
- Since 2006, jobs in the culinary segment have almost doubled, and the entertainment segment grew by 69%.
- There were 1,735 cultural businesses in New Orleans in 2015, 6% more than in 2010.
- $1.3 billion in wages were paid to New Orleans cultural workers via cultural businesses in 2015, 57% more than in 2006. During this same period, total earnings from all industries increased in New Orleans by only 27%.
- The city hosted 42 total feature film and television tax credit projects in 2015.
- Local spending of film projects is estimated at $583 million for the New Orleans Region, a 14% increase from 2014.
- New Orleans' 126 live entertainment venues hosted 30,755 live entertainment gigs in 2015, up 9% from 2014.
- The local festival scene is thriving, with 130 festivals attended by an estimated 3.8 million people in 2015 and with an economic impact of $861 million.

ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

CULTURAL JOBS IN CULTURAL BUSINESSES[1]

DEFINING THE CULTURAL ECONOMY

Cultural Economy is defined as the people, enterprises, and communities that transform cultural skills, knowledge and ideas into economically productive goods, services and places. The definition of the cultural economy used for this report is consistent with the previous updates, and is based upon the 2005 report *Louisiana: Where Culture Means Business*. That report grouped the state's cultural economy into six key segments:

- Culinary Arts: Food-related cultural products including food processing, specialty food products and locally-owned, full service restaurants (does not include franchise/non-local chain restaurants);
- Design: Individual designers and firms involved in the communication arts such as graphic design, printing, and advertising;
- Entertainment: The performing arts (music, theater, and dance), individual performers, and the film industries;
- Literary Arts and Humanities: Individual writers and editors and book, periodical, and newspaper publishing;
- Preservation: Economic activities focused on the restoration and redevelopment of the built environment including architecture, landscape architecture and a percentage of construction activity focused on preservation and renovation; and
- Visual Arts and Crafts: Individual artists and craftspeople as well as the galleries and museums that present cultural products.

CULTURAL JOBS IN NEW ORLEANS[2]

New Orleans' cultural industries accounted for 36,478 jobs in 2015, including 27,058 wage and salary jobs and 9,420 jobs from self-employment. The cultural sector has become one of the largest industry sectors in the city. Between 2006, when cultural jobs were at their lowest point due to Hurricane Katrina, and 2015, the total number of jobs in the cultural industries increased by 12,600 or about 53 percent. This growth exceeded the 28 percent rate of growth in jobs in all industries in the city of New Orleans from 2006-2015.

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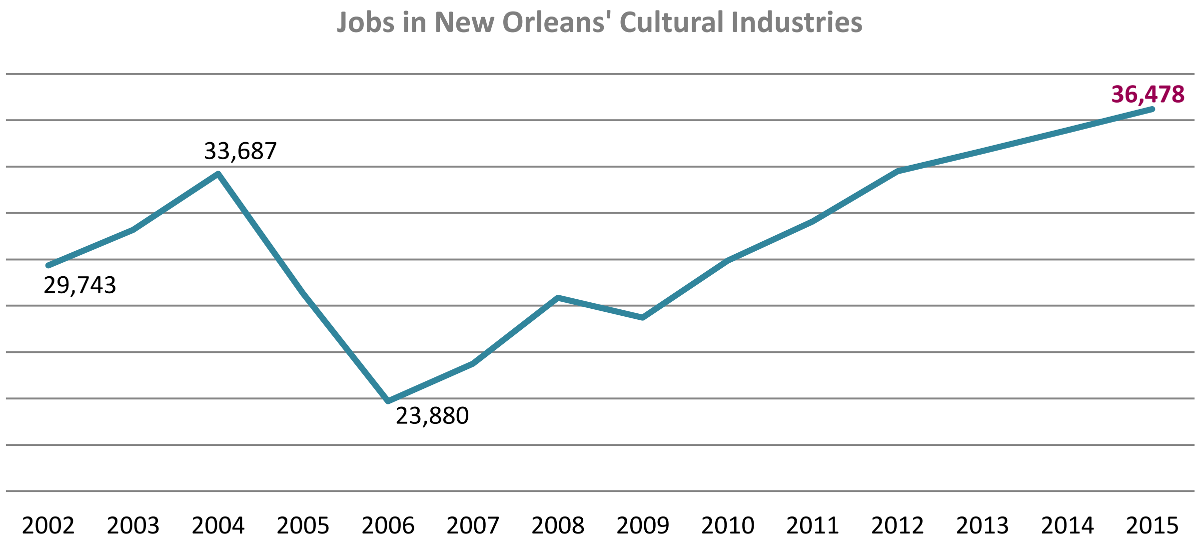
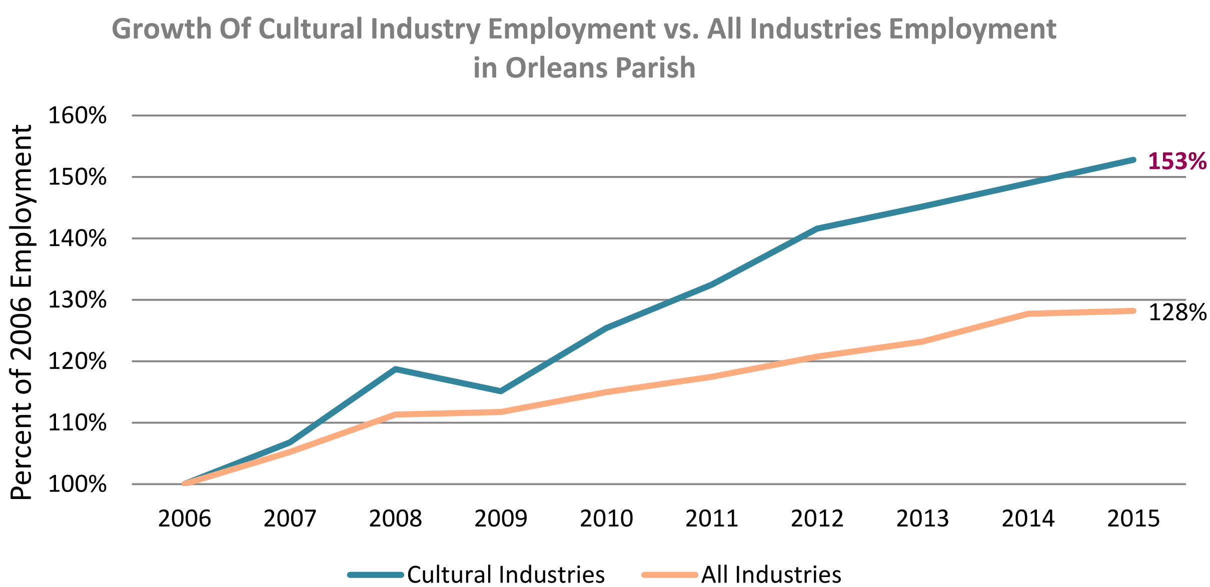
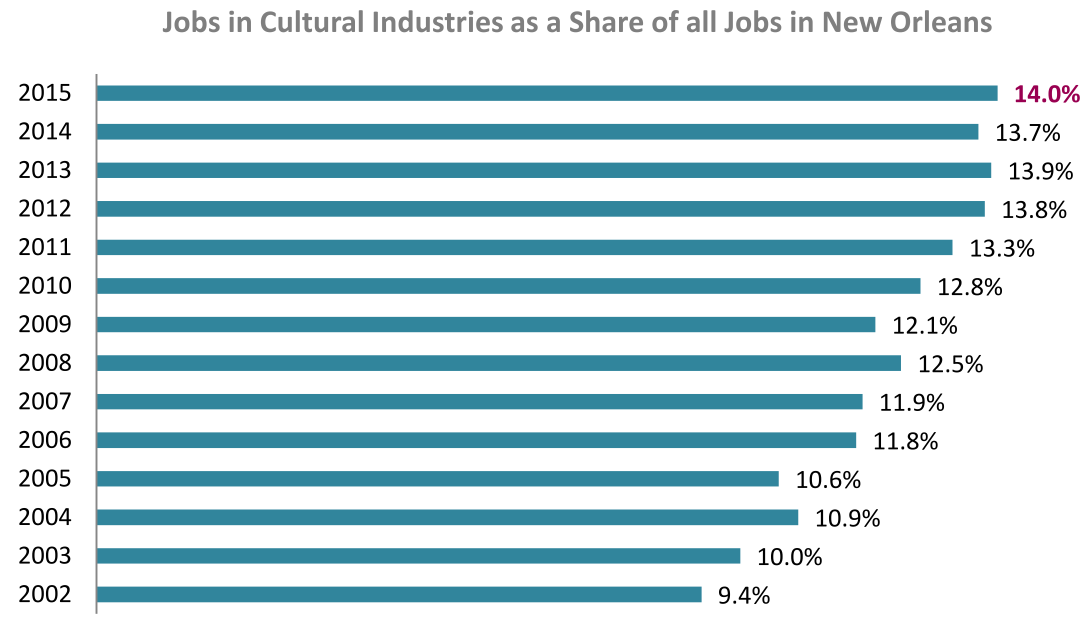
[1] This entire chapter was researched by Mt. Auburn Associates, commissioned by the Mayor's Office of Cultural Economy. The format, figures, and text have been edited to suit the purposes of this report and conform to the format of the publication.

[2] The data sources used in this chapter are from EMSI. The complete data set included employment (wage and salary workers) as well as the self-employed and sole-proprietors. The individual industry and occupational estimates for the period 2002 to 2015 may vary slightly from previous updates as EMSI revises data to account for newly released information and refinements. Two other refinements were also made to base business data to arrive at the most accurate depiction of New Orleans' cultural economy: 1) for industries with estimates of less than 10 employees, final numeric approximations were based upon industry trends; and 2) the large, catch-all independent artists industry was broken out using staffing patterns data to better target, and include, only those individuals working within the creative economy.





Another way of looking at the growth of the cultural industries relative to the city is to consider the proportion of employment in the city that is related to the cultural industry. Despite shedding nearly 10,000 cultural jobs between 2004 and 2006 due to Hurricane Katrina, the cultural sector has continued to increase its share of total employment. In 2002, the creative industries accounted for 9.4 percent of all local employment; by 2015, this share had risen to 14 percent.



Job growth over time in the "core cultural industries"[3] in New Orleans has exceeded the level of growth in the same set of industries in Louisiana and the United States as a whole. As the graph on page 9 shows, the cultural industries grew at a rapid rate in New Orleans between 2002 and 2004, but then declined at an even more rapid rate over the next two years, opening up a large gap between the city's cultural sector job growth rate (measured from 2002) and the state and national rates.

After 2006, however, the city's cultural sector began to grow quickly once again, and by 2011 the rate of growth exceeded that of both Louisiana and the United States. The overall job growth rate of the city's core cultural industries for the 2002-2015 period was 23 percent, which was slightly higher than the state rate (21.6 percent) and much higher than the national rate (6.5 percent).

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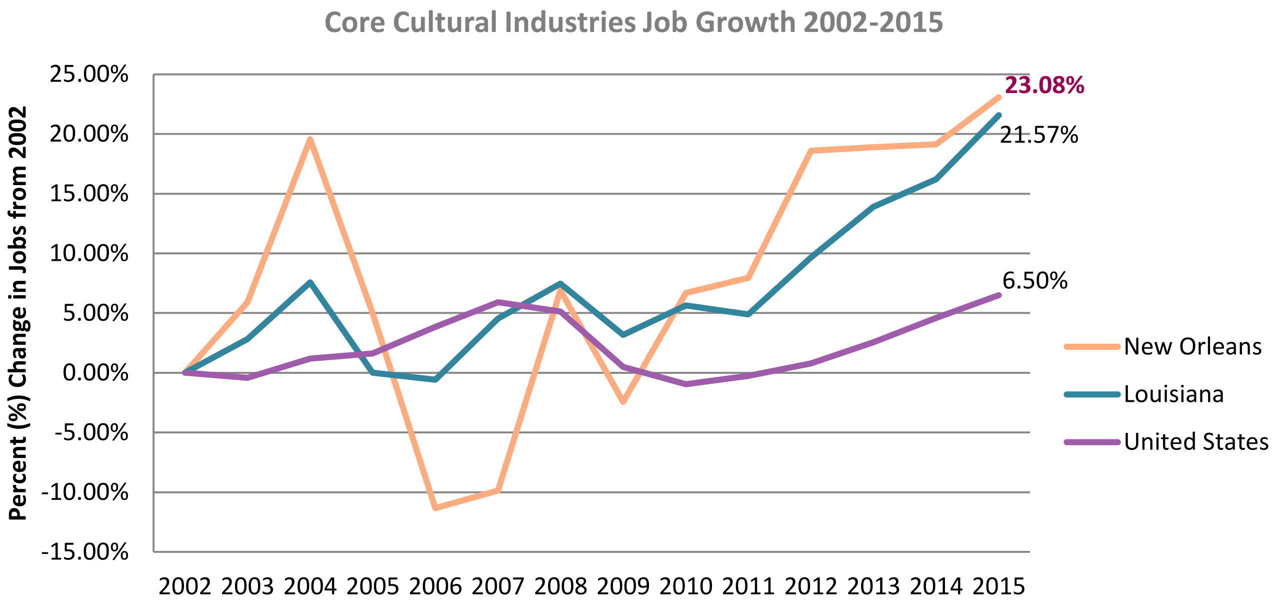
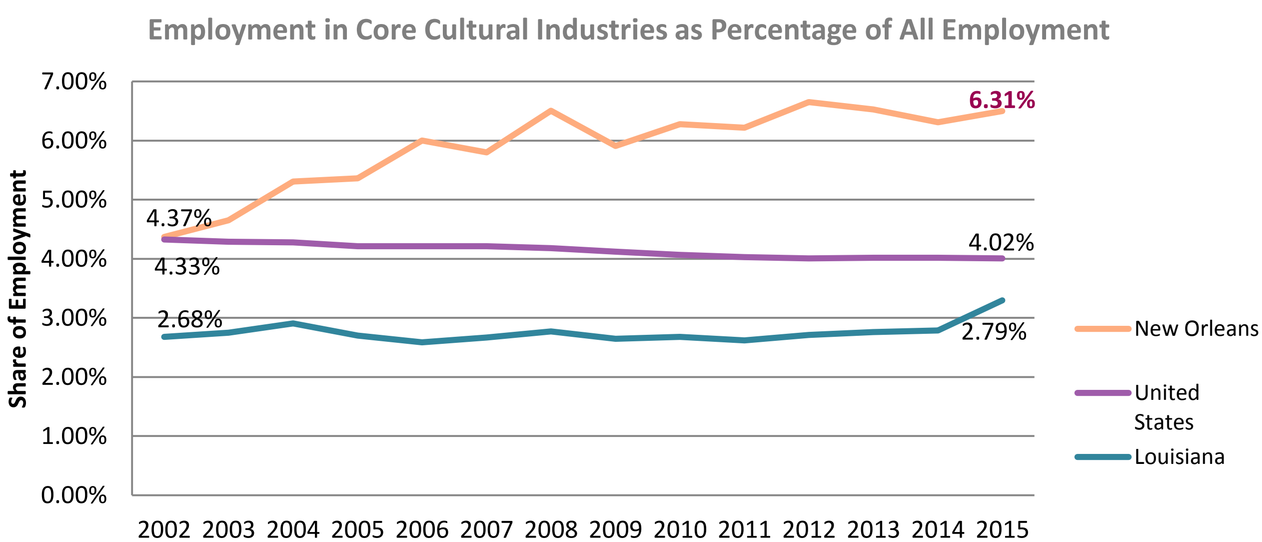
[3] Core cultural industries is a set of industries that is used in this update whenever New Orleans is being compared with a different geography. It includes all the industries in the New Orleans cultural economy definition except for those that would make comparison problematic: all the industries in the culinary segment, the architectural preservation/rehabilitation industries in the preservation segment, and bars in the entertainment segment. Jobs in these industries were all included in the New Orleans data definition because of specific connections to New Orleans culture and, in many cases, only a certain proportion of the jobs in the industry code was included. (See Methodology section for more detail.) These proportions were estimates based on research on New Orleans businesses, and the proportion of jobs that are cultural in these industries in the U.S. would almost certainly be smaller.



If cultural sector employment is expressed as a percentage of total employment, then the strength of New Orleans during this period looks much more dramatic in comparison to the U.S. and Louisiana. In 2002, the core cultural industries were responsible for 4.4 percent of all jobs in New Orleans. This was almost exactly the same as the national average at the time (4.3 percent). By 2014, the share in New Orleans had risen to more than 6.1 percent, but nationally it had actually fallen to just below 4 percent. This means that in 2014 New Orleans' core cultural industries had a location quotient (LQ) of 1.55—the share of core cultural employment in New Orleans was 55 percent larger than its share of total national employment.



With about 36,500 jobs, the cultural sector is a larger source of employment than the city's private healthcare and social assistance sector (26,913 jobs), its private education sector (22,445 jobs, including charter schools), and its retail sector (17,379 jobs). In 2014, for the first time, it also had more jobs than the city's entire government sector (33,246 jobs). The two sectors with more jobs than the cultural industries—tourism and accommodation/food services—overlap with the cultural industries.

The only one of the city's 10 largest industry sectors in 2014 with a higher 2002-2015 employment growth rate than the creative industries was "Educational Services (Private)," which only grew because of the transfer of jobs from traditional public schools (counted under government) to charter schools (counted under private education). The large decline in government employment is also associated with this shift.

Highest Growth New Orleans' Jobs by Industry, 2002-2015

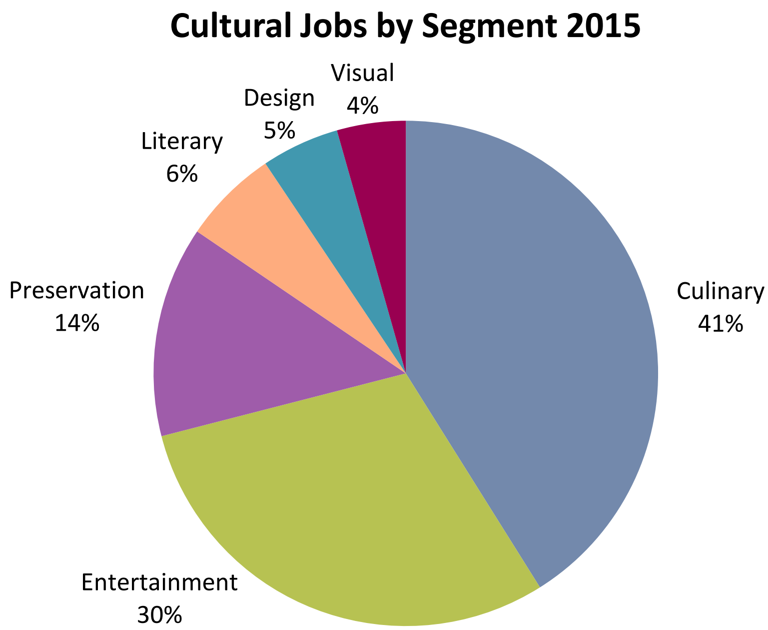
Broad Industries	2002 Jobs	2015 Jobs	% Change (2002-15)
Tourism	43,428	43,966	1.2%
Accommodation and Food Services	35,733	40,134	12.3%
Cultural Industries	29,743	36,478	22.6%
Government	62,954	30,518	-51.5%
Health Care and Social Assistance	31,434	26,913	-14.4%
Professional, Scientific, and Technical Services	19,692	22,612	14.8%
Educational Services (Private)	16,380	22,445	37.0%
Life Sciences	21,972	18,007	-18.0%
Other Services (except Public Administration)	17,365	16,402	-5.5%

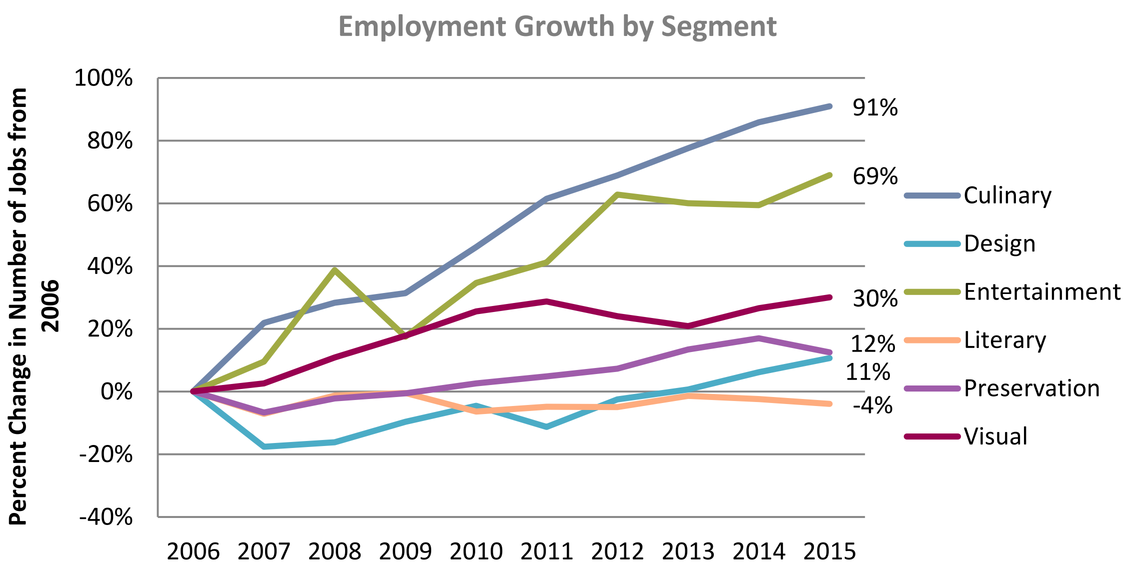
CULTURAL JOBS BY SEGMENT

The entertainment and culinary segments are the two largest cultural segments in New Orleans. In 2015, there were approximately 15,000 jobs in culinary arts, which includes employment in locally owned, full-service restaurants, catering, specialty food stores, and food processing. The entertainment segment, which includes film, digital arts, broadcasting, the performing arts (music, dance, and theater), and music production, accounted for about 11,000 of the cultural industry jobs.

Preservation and heritage, with 4,923 jobs in 2015, is the third largest cultural industry segment in New Orleans. The city's three smallest cultural segments, design, literary arts, and visual arts, together account for just over 5,600 jobs, or approximately 15 percent the city's cultural sector employment.

Not only are the entertainment and culinary segments the largest component of the cultural economy, they are also responsible for much of the employment growth. Over the past year, the culinary and entertainment segments added over 1,000 jobs, while together the other segments saw job losses. Much of this job growth was in full-service restaurants and film and video production. Since the low point in employment in 2006 following Katrina, jobs in the culinary segment have almost doubled, and the entertainment segment grew by 69 percent.





Although jobs in the design segment remain below pre-Katina levels, this segment has seen steady growth since 2011. Jobs in literary arts, on the other hand, have remained relatively stagnant since 2006. This segment has been seriously impacted by changes in print media with significant job losses in newspaper publishing, bookstores, and libraries. Finally, jobs in the visual arts segments have risen above pre-Katrina levels in past two years and are at their highest levels since 2002.

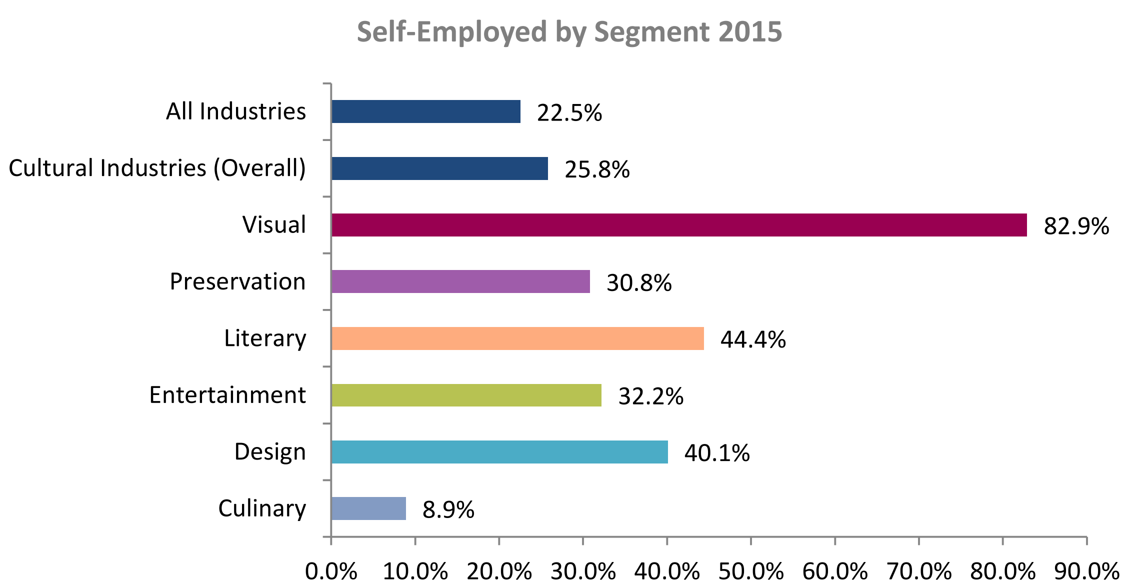
The share of total employment that the core cultural industries account for in New Orleans is 62 percent higher than the share they account for in the U.S. as a whole, or, in other words, the core cultural industries, put together, have a national employment location quotient of 1.62. The segment that is most highly concentrated in New Orleans compared to the nation as a whole is preservation and heritage, which has a national LQ of 2.17 in the city. This means that the segment's share of total employment in New Orleans is 2.17 times as high as its share of total employment nationally. The segment with the next highest national LQ in New Orleans is entertainment (2.03), which is followed by the visual arts segment (1.61), and the literary arts (1.22). The only New Orleans cultural segment with a national LQ below 1 is design (.84).

Concentrations of New Orleans Cultural Jobs, 2015

Segment	Compared to United States	Compared to Louisiana
Design	0.84	1.30
Entertainment	2.03	2.45
Literary	1.22	1.61
Preservation	2.17	2.21
Visual	1.61	1.49
Cultural Industries (Overall)	**1.62**	**1.97**

The location quotients of each segment have changed over time. All five segments saw growth in their national LQ between 2002 and 2015. The entertainment sector, which was the fastest growing in New Orleans, also had the most growth in its LQ—from 0.95 to 2.03. The preservation and heritage segment and the visual arts segment also had LQs that grew significantly in this period, though in the case of the preservation sector it has been declining in recent years. The city's design and literary arts segments also had national LQs that increased between 2002 and 2014, though only slightly.

With the exception of the culinary segment, where only about 9 percent of the jobs involve self-employment, most of the cultural industries involve a large degree of contract work or self-employment. This is highest in the visual arts segment where 83 percent of all of the jobs are in this category, but is also a critical form of earning income in the design category.



CULTURAL JOBS IN NON-CULTURAL INDUSTRIES

In addition to the jobs counted in previous sections of this analysis, there are thousands of cultural workers in the city who work for employers outside the cultural industries. If these jobs are included, there are probably close to 40,000 jobs related to the city's cultural economy.

Cultural occupations are different from jobs in cultural industries. A musician or graphic artist, for example, is an occupation. A musician could be self-employed, could work in a creative industry such as theater, but could also work in a non-creative industry such as a religious institution. Similarly, a graphic artist could work for himself, could work for a graphic design firm (a cultural industry), or could work for a large financial institution in its communications department. To get a more complete picture of the economic importance of the cultural economy, it is thus also important to consider those individuals who have a "cultural occupation" but may be employed outside of the cultural industries.

An analysis of EMSI's occupational data and staffing patterns found that while there are a total of 16,176 individuals who are in creative occupations, a large number of these, approximately 8,049 or half, are self-employed and have been counted in the previous analysis of cultural industries. However, there are approximately 3,216 individuals in cultural occupations who have wage and salary jobs outside of the cultural industries. If these cultural jobs are added to the 36,500 jobs in the cultural industries, the total number of jobs associated with the cultural economy is closer to 40,000.

Cultural workers are employed throughout the non-cultural industries, but there are particularly large clusters of them working in education, religion, and hospitality.

The most important employers of cultural workers outside the cultural industries are the city's institutions of higher education. According to EMSI's staffing patterns data, there are more than 600 cultural jobs at colleges, universities, and professional schools. This number does not include librarians or library technicians, since this report counted jobs in these occupations as working in a cultural industry. It also does not include professors or other postsecondary teachers.

Another major non-cultural employer of cultural workers is the K-12 school system. However, there is no publicly available data on the number of teachers in New Orleans who primarily teach cultural subjects. If New Orleans had the same ratio of students to cultural teachers as New York State though (one of the few states where good data are available), there would be at least 231 cultural teaching jobs in the city's public/charter schools, counting only the arts.

Beyond educational institutions, some of the largest employers of cultural workers are churches and other religious organizations. There are roughly 300 jobs in cultural occupations working in this area, mostly musicians, singers, and music directors.

There are also many cultural workers who work for non-cultural employers in the private sector. One important employer of cultural workers is the hospitality industry. Hotels in New Orleans employ approximately 361 cultural workers.

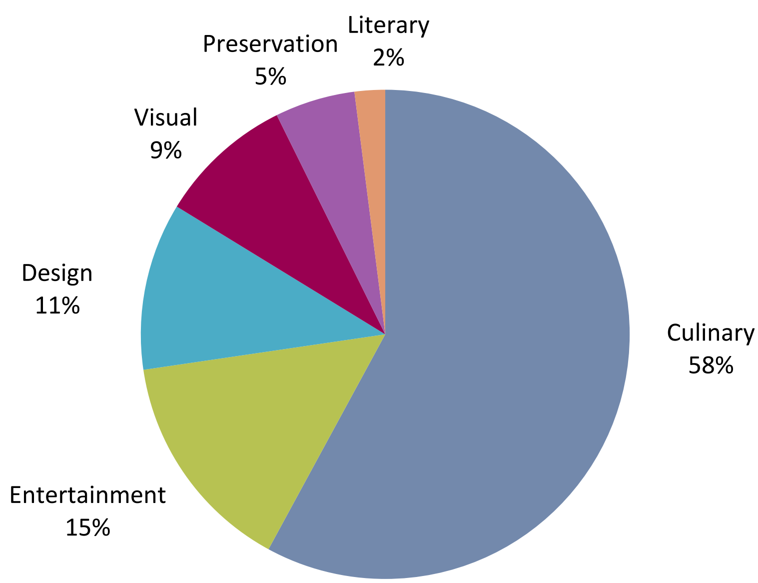
ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

BUSINESSES

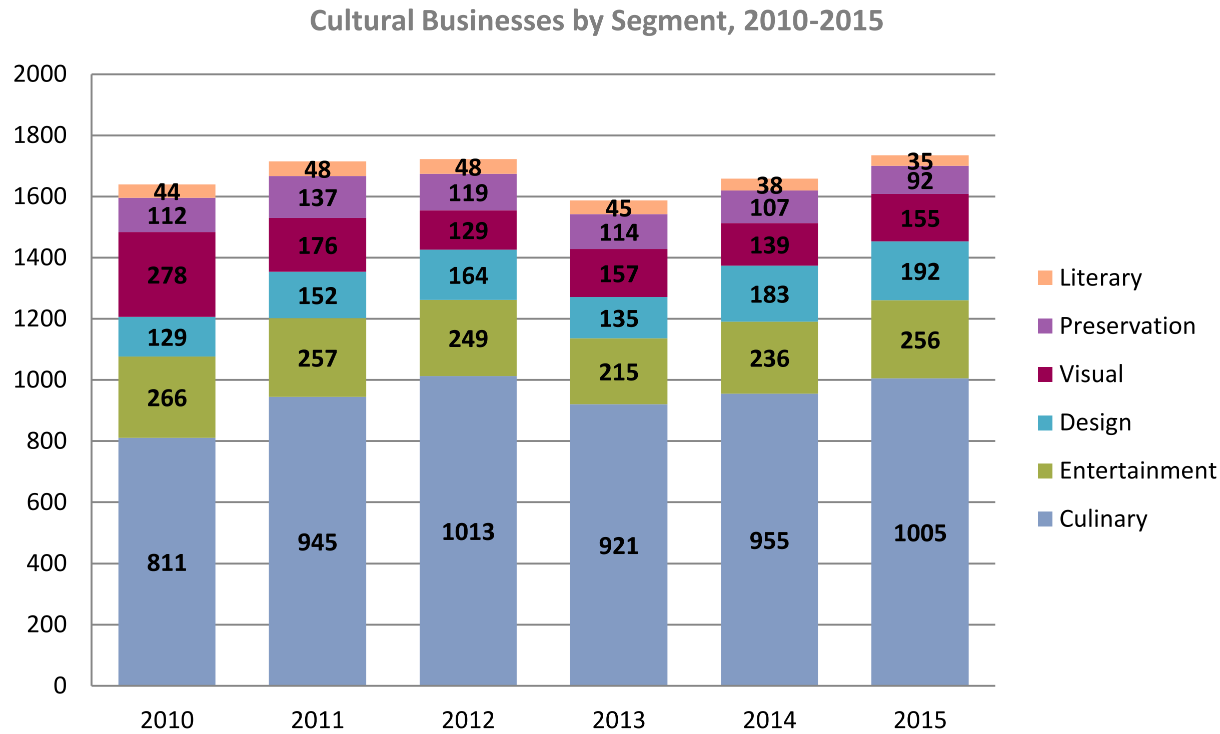
Cultural businesses are locally owned or operated and provide a service or product in one of the six cultural economy segments defined on page 3. National chain restaurants are excluded from the data so that the large Culinary sector truly reflects local talent. Other national and international companies that do not have a significant employment presence in the parish or do not do work in Orleans Parish were excluded from the data in order to give a better picture of New Orleans' cultural economy.[4]

This survey found 1,735 cultural businesses in New Orleans in 2015 ranging from cooking schools, restaurants, art galleries, and architects; to independent presses, music venues, specialty plasterers, and graphic design firms. There are 4.6% more cultural businesses in 2015 than in 2014 and 5.8% more than in 2010. The largest increase was in the Visual Arts and Crafts segment, with an increase of 11.5% since 2014. This increase was entirely due to the addition of more art galleries and specialty shops that sell original art. Entertainment businesses increased by 8.5%. More live music venues was a part of this increase, but Film and Video businesses accounted for most of the increase, along with an increase in performance venues and reception halls. Finally, Culinary continued to gain restaurants in 2015, with a 5.2% increase, mostly due to new restaurants and mobile food sellers.

2015 Cultural Businesses by Segment



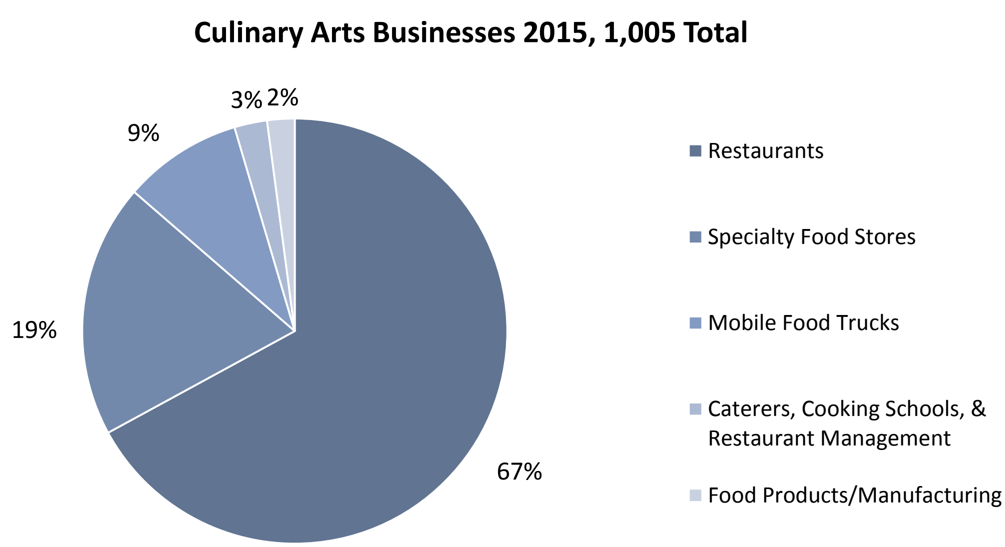
[4] Please note that "Businesses" does not include non-profits. Cultural non-profits are covered in the Non-Profits section. It also does not include public institutions such as libraries, although university presses are included.



BUSINESSES BY SEGMENT

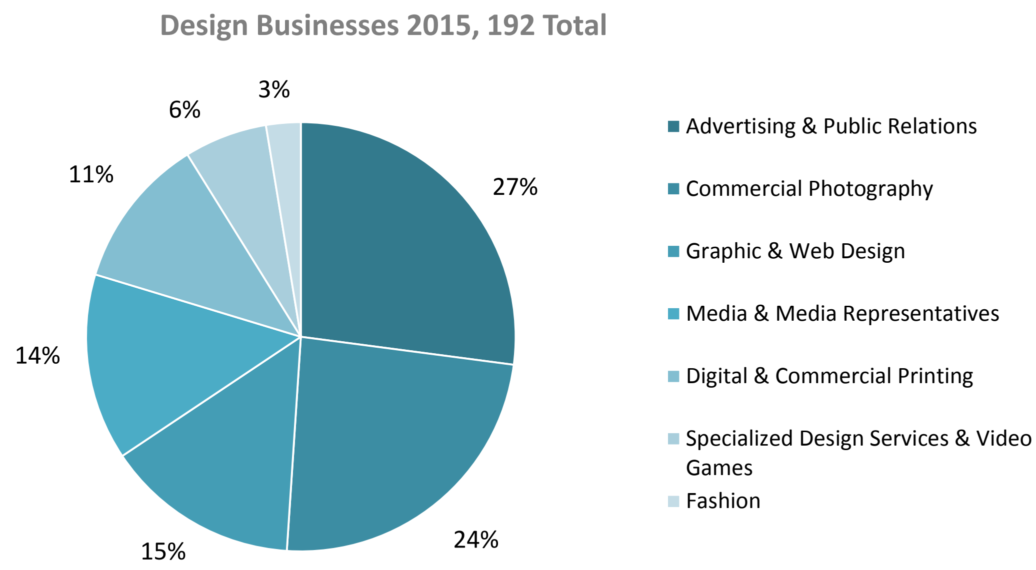
CULINARY

Culinary includes 1,005 of the following types of locally owned and operated businesses: caterers, cooking schools, food manufacturing, mobile food trucks, restaurants, restaurant management, and specialty food stores. Mobile Food Trucks increased their share of Culinary businesses by 5% since 2014.



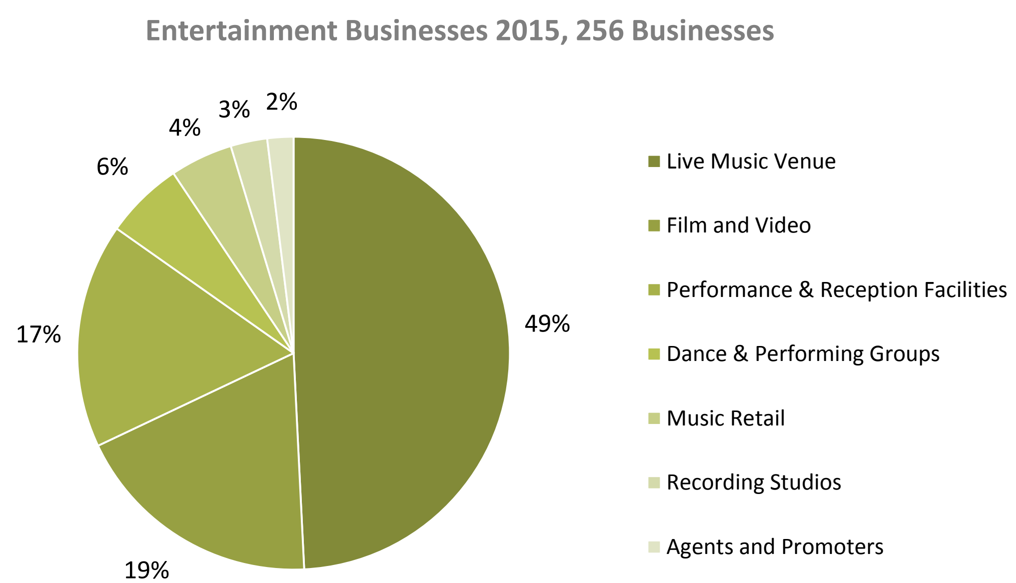
DESIGN

This segment contains 192 of the following types of businesses: advertising, public relations, digital and commercial printing, fashion, graphic and web Design, media and media representatives, commercial photography, and specialized Design services. Design is one of the most diverse segments, with even proportions of the various types of businesses throughout the city.



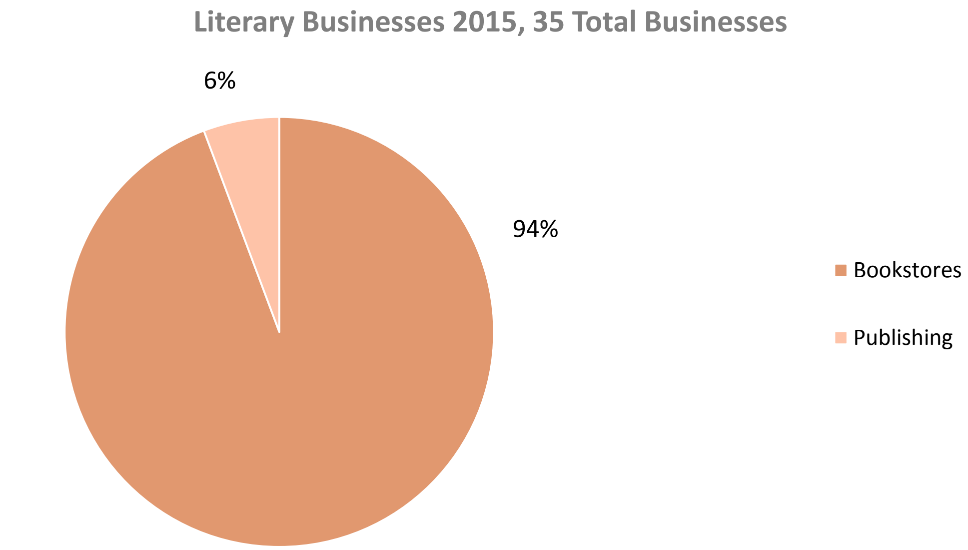
ENTERTAINMENT

The Entertainment segment contains businesses of the following types: music and performing arts venues; film and video; performing groups; recording studios; retailers; and agents.



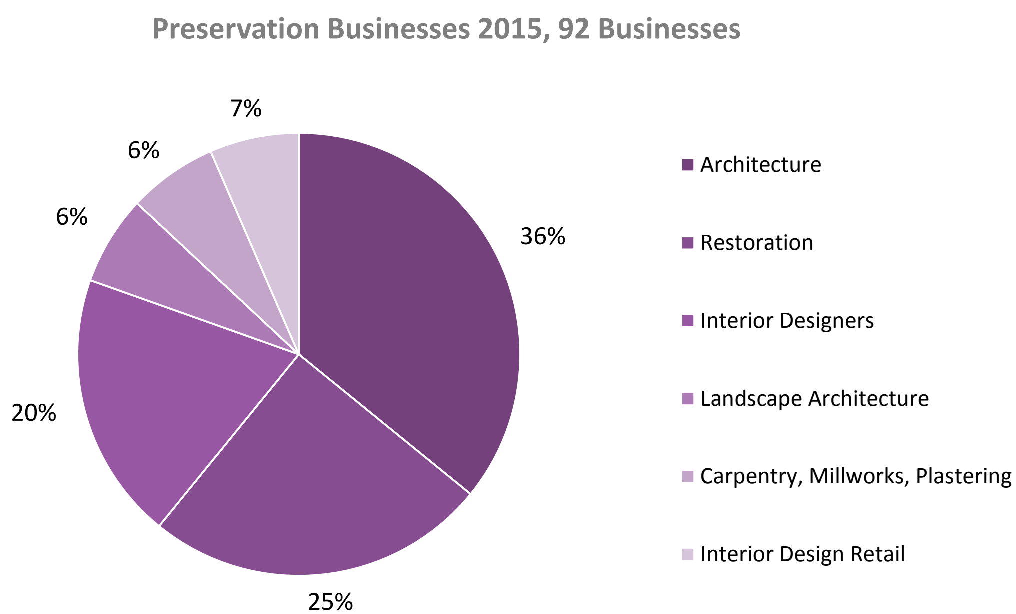
LITERARY

This is the smallest commercial segment including only 35 businesses comprised of presses/publishing businesses and bookstores. Bookstores make up 94% of Literary businesses in the city in 2014, while Publishing has decreased its share by 7% since 2014.



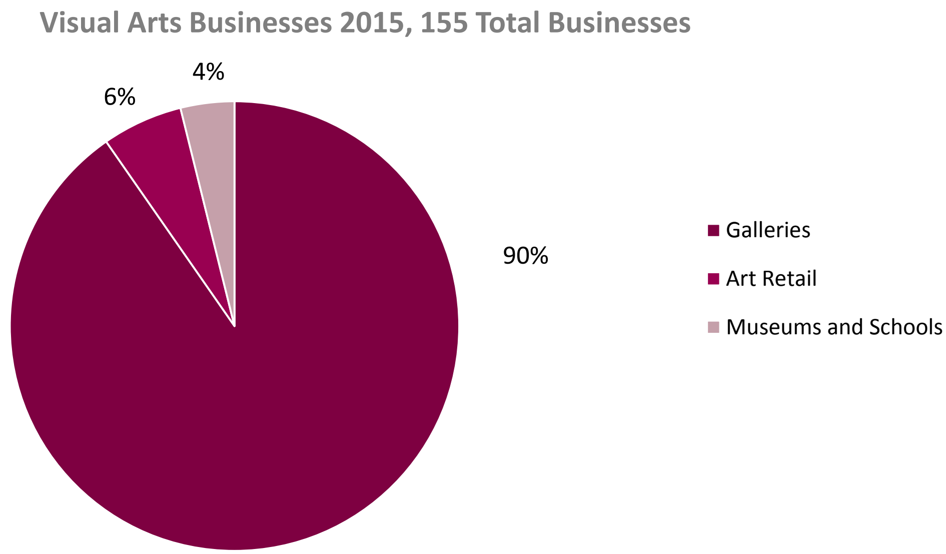
PRESERVATION

Preservation includes a selection of architects, interior design retailers, interior designers, landscape architects, restoration contractors and firms, renovation firms, and craftsmen/workshops that specialize in the preservation of the built environment and the restoration of older homes and buildings.



VISUAL ARTS AND CRAFTS

This segment includes 140 galleries, and galleries have increased their share of Visual Arts businesses by 15% since 2010. Art supply and craft product retailers, for-profit museums, and for-profit arts centers and schools are also included.



METHODOLOGY

Cultural businesses were counted from a variety of sources. The Bureau of Revenue and the Geographical Information Systems of the Information Technology and Innovation Department of the City of New Orleans provided the base business list with occupational codes. This list was created by looking for all businesses in the metro area with active accounts.

The Office of Cultural Economy selected those businesses whose occupational codes matched those used by Mt. Auburn Associates, a research firm procured by the Office of Cultural Economy, in the Employment chapter, and conducted primary research to correctly classify those businesses into one of the 6 cultural economy segments and confirmed their status as open businesses currently operating through the use of sales tax data. Next, the Office researched and contacted businesses throughout the city to record newer businesses that may not have been on the original Revenue list and to eliminate national chain stores and restaurants.

ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

EARNINGS AND WAGES[5]

In 2015, cultural industry workers earned $1.3 billion in salary and wages. Total earnings associated with the cultural industries, including wage and salary earnings, self-employment earnings, and sole proprietorships, has been growing rapidly. Since 2006, there has been a growth of $463 million in earnings associated with the cultural industries, a 57 percent rate of growth. During this same period, total earnings from all industries increased in New Orleans by only 27 percent.

The average earnings per job in the cultural industries are relatively low, about $35,000, or well below the average earnings in the city of approximately $51,000. The low average earnings are due to a number of factors, most notably the large number of low-paying jobs in the culinary sector. In addition, it is important to note that the earnings data include "proprietor" earnings. For many of those in the cultural industries, their earnings from the cultural work, whether that be music or writing, might be secondary to another job. In these cases, the earnings are supplementing other sources of income.

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[5] The wage data was researched by Mt. Auburn Associates, commissioned by the Mayor's Office of Cultural Economy.

2015 Earnings* by Segment

Segment	2015 Total Earnings	2015 Avg. Earnings (Per Job)
Preservation	$218,897,524	$44,467
Visual	$39,872,681	$24,798
Entertainment	$379,481,700	$34,766
Design	$79,195,495	$43,522
Literary	$91,082,478	$40,874
Culinary	$466,263,121	$31,117
Cultural Industries (Overall)	**$1,274,792,998**	**$34,947**

*Includes wages, salaries, benefits, and sole proprietor earnings

The cultural segment with the highest average earnings in New Orleans in 2015 was preservation and design. These segments include construction-related jobs as well as professional jobs such as architects and graphic designers. The lowest annual earnings were in the visual and culinary arts segments, where in 2015 average earnings were $24,798 and $31,117, respectively. These low earnings figures are partly a reflection of the fact that many artists and food service workers split their hours between more than one job, and earnings are calculated per job, not per person.

In every segment, average earnings grew between 2002 and 2015. However, with the exception of the entertainment segment, most of the earnings growth happened between 2005, when Katrina hit, and 2006. This increase in average earnings occurred throughout the city's economy, not just in the cultural industries, and it was probably a direct effect of the loss of many of the city's lower income residents.

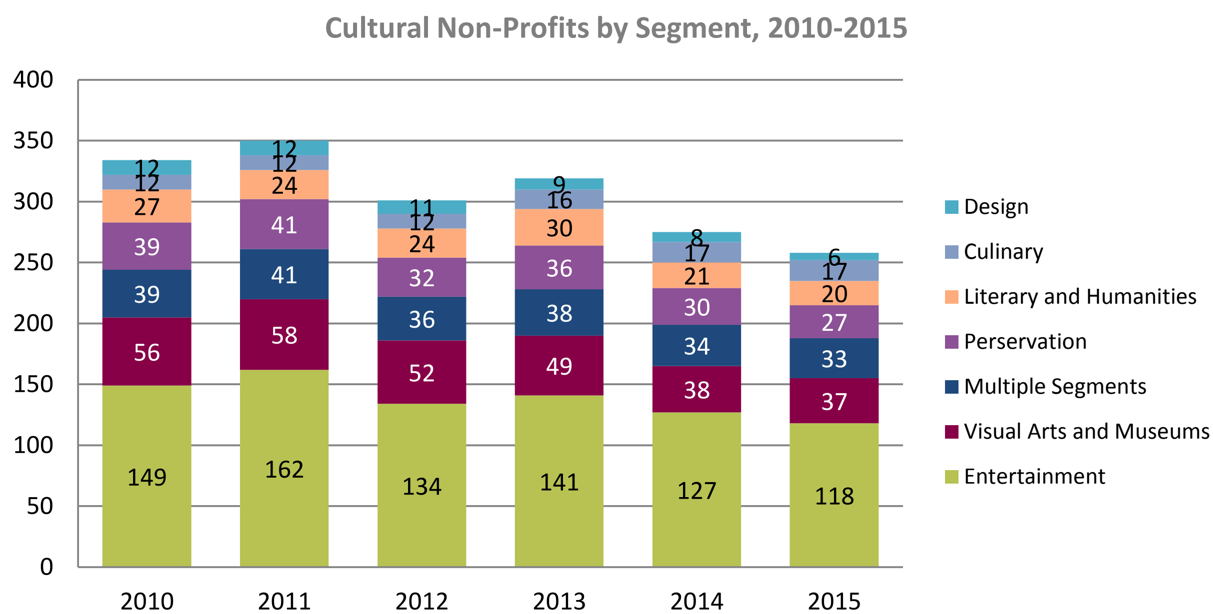
Change in Average Earnings 2002-2015

Segment	2002	2015	%Change (2002-2015)
Culinary	$25,382	$31,117	23%
Design	$34,545	$43,522	26%
Entertainment	$28,979	$34,766	20%
Literary	$37,890	$40,874	8%
Preservation	$32,707	$44,467	36%
Visual	$21,449	$24,798	16%
Cultural Industries (Overall)	**$29,093**	**$34,947**	**20%**
All Industries	**$39,035**	**$50,724**	**30%**

ECONOMIC CONTRIBUTIONS OF THE CULTURAL ECONOMY

NON-PROFITS

In 2015, 258 cultural non-profit[6] organizations were found using a combination of data sources that focus on culture, the arts, and/or the cultural economy. Compared to 2014, this is a 6% decrease. During 2015, many active organizations either ceased to be active or lost all non-profit status (both state and federal), and were thus excluded from the data.[7]



Entertainment continues to be the predominant segment for cultural non-profits in Orleans Parish (46%); many of these organizations are performing groups, Carnival krewes, and social aid and pleasure clubs. Visual Arts and Museums remains in second place with 14% of non-profits. The Multiple Segments designation represents the 13% of cultural organizations that devote themselves, and almost all their programming, to two or more cultural economy segments. Examples include the Arts Council of New Orleans, the Contemporary Arts Center, and the New Orleans Center for the Creative Arts. The Literary and Humanities segment includes the Louisiana Endowment for the Humanities, headquartered in the city, and historical and literary societies that collect or preserve literature or other historical traditions, items, sites, or archives. The Design organizations are those focused on media, graphic design, fashion, or communications and have the smallest share of organizations overall at 2%.

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[6] Either 501(c)(3) or registered non-profit with the state of Louisiana

[7] This does not necessarily mean that these organizations have ceased to be active in the community, but they have lost their legal standing as non-profits.

OVERALL FINANCIALS OF CULTURAL NON-PROFITS IN 2013[8]

As in previous *Snapshots*, the revenue and assets of cultural non-profits were examined by segment to get a rough picture of cultural non-profit activity in New Orleans in 2013 and any significant changes from 2010.[9] Overall, there was a 27% increase in revenue between 2010 and 2013.[10] Several organizations in the Multiple segment doubled their revenue over the three year period. The Culinary segment gained four organizations and older organizations greatly increased their revenues.

Visual Arts and Museums receive the most revenue of all segments, primarily from admissions, grants, and contributions. While there are more Entertainment-oriented organizations, they do not have as large of a revenue stream as museums, art schools, art centers, and other institutions included in the Visual Arts category.

Revenue by Segment

Year	2010	2011	2012	2013	% Change 2010-2013
Segment	Total Revenue				
Culinary	$5,276,541	$8,868,966	$9,025,685	$11,406,914	116%
Design	$6,276,536	$6,105,428	$6,918,289	$6,425,417	2%
Entertainment	$66,077,157	$73,706,987	$76,674,379	$79,259,592	20%
Literary & Humanities	$8,917,574	$9,134,865	$9,550,649	$8,490,888	-5%
Multiple Segments	$17,689,566	$19,708,701	$32,746,839	$35,145,557	99%
Preservation	$15,292,878	$15,603,875	$15,572,922	$15,925,464	4%
Visual Arts & Museums	$91,133,233	$103,379,670	$105,031,712	$111,563,686	22%
Totals	**$210,663,485**	**$236,508,492**	**$255,520,475**	**$268,217,518**	
Medians	**$15,292,878**	**$15,603,875**	**$15,572,922**	**$15,925,464**	**27%**
Averages	**$30,094,784**	**$33,786,927**	**$36,502,925**	**$38,316,788**	

The Visual Arts and Museums category still had the majority of assets (51%) in 2013. Museums have significantly more assets than other organizations, including buildings and collections. Multiple segment organizations are second with 24% of assets. This segment also includes organizations that run art centers that have spaces and programming across segments. Entertainment, with 10% of assets, is mostly made of performing groups and festival producing organizations, neither of which invest in physical assets to the extent that Visual Arts and Museums do. Culinary has comparatively few assets to

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[8] Data comes from: GuideStar USA™ and primary research by the Mayor's Office of Cultural Economy. Organizations in GuideStar that were determined to be inactive during 2013 were not included. Previous years' data was updated for missing financial information.

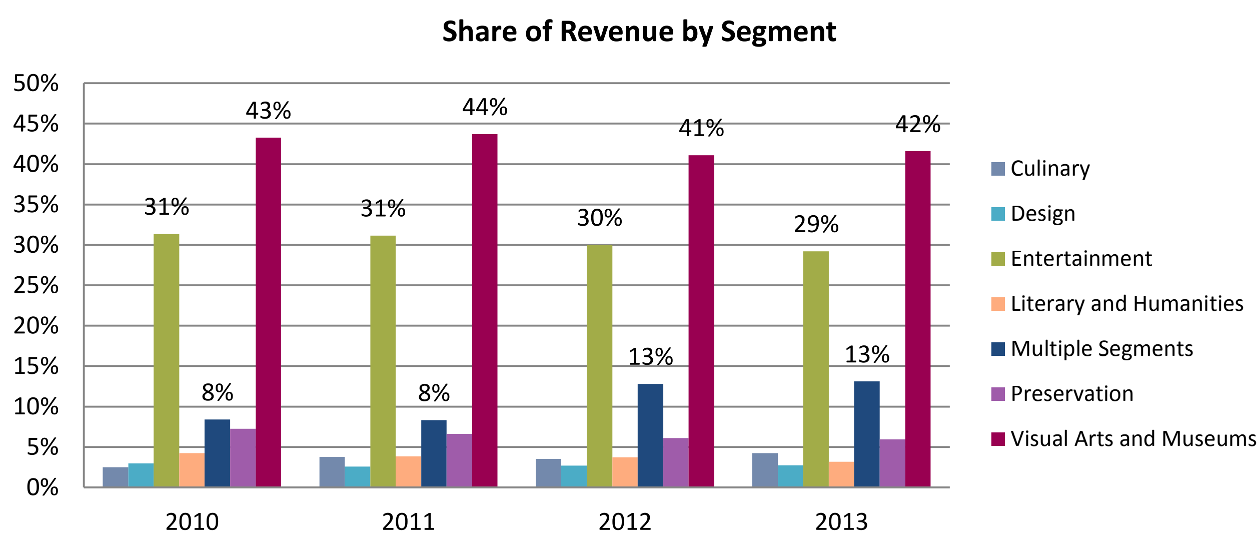
[9] 990 tax forms for 2013 were examined for 202 of the 239 501c3 non-profits or 85%, as these were all that had available 2013 forms. 35 of the 239 organizations were in good standing with the IRS, but did not yet have a 2013 990 available. Two (2) organizations, while still active in 2013, have had their status revoked by the IRS for failure to file a 990 over the past 3 or more years.

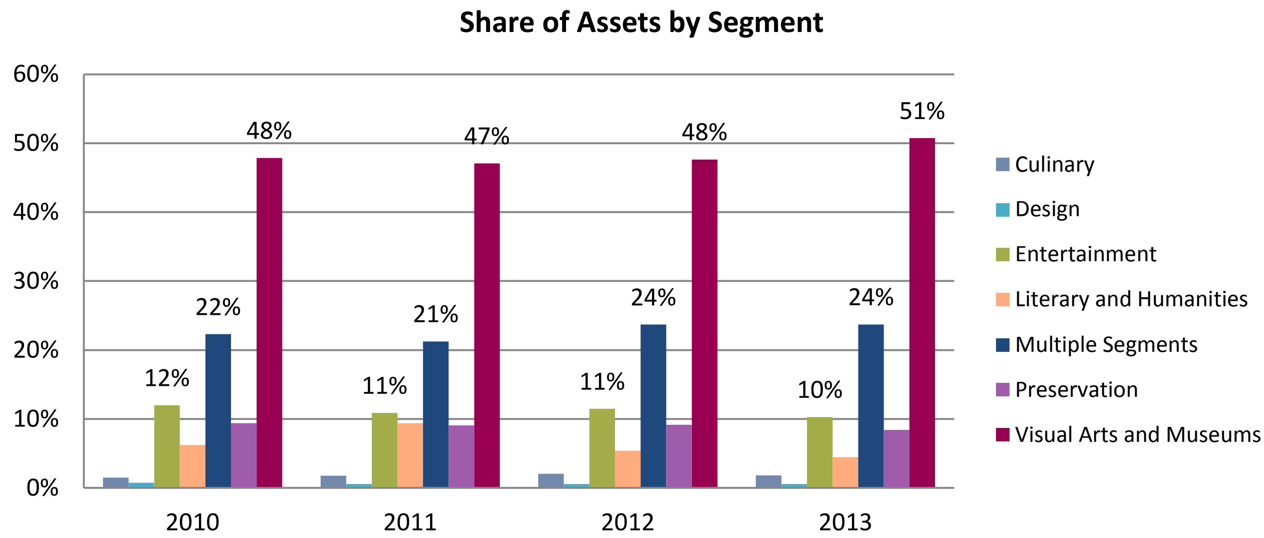
[10] 2013 is the comparison year for this Snapshot because too many large organizations did not have 2014 990s available at the time of this study. The 2016 Snapshot will have more complete 2014 financial data to make this comparison meaningful.

the other segments, but this is because most of its programs take place in temporary spaces and outdoors, or consist of funding for scholarships or training, eschewing the need for permanent facilities and equipment.

Assets by Segment

Year	2010	2011	2012	2013	% Change 2010-2013
Segment	**Total Assets**				
Culinary	$8,071,252	$9,675,256	$11,112,734	$10,981,444	36%
Design	$4,093,332	$3,033,071	$3,079,209	$2,424,539	-41%
Entertainment	$64,731,979	$59,616,489	$62,201,802	$62,611,892	-3%
Literary & Humanities	$33,677,299	$51,509,706	$29,339,070	$26,757,564	-21%
Multiple Segments	$120,336,017	$116,552,353	$128,498,498	$142,164,498	18%
Preservation	$50,587,469	$49,838,612	$49,761,731	$50,389,524	0%
Visual Arts & Museums	$258,313,031	$257,961,664	$258,476,216	$303,924,625	18%
Totals	**$539,810,379**	**$548,187,151**	**$542,469,260**	**$599,254,086**	
Medians	**$50,587,469**	**$51,509,706**	**$49,761,731**	**$50,389,524**	**11%**
Averages	**$77,115,768**	**$78,312,450**	**$77,495,609**	**$85,607,727**	





2014 NEW ORLEANS CULTURAL NON-PROFIT SURVEY

The Office of Cultural Economy sent a survey to 169 cultural non-profits across all seven segments to gain more in-depth knowledge of local economic impact of non-profit activities, available programming, and more. A diverse selection of organizations responded to the survey (22% of organizations). Forty-three percent of organizations were under 20 years of age, one organization was over 130 years old. Similarly, both large and small organizations were surveyed as based on their employees (0-75) and on their payroll (up to $1.2 million) and local expenditures (up to $2 million).

Cultural Non-Profits Survey Summary

Cultural Economy Segment						
Visual Art & Museums	Entertainment	Culinary	Design	Preservation	Literary & Humanities	Multiple
11%	46%	3%	3%	16%	3%	19%

Age		Public Served	
		Total	870,517 people
Average	27 years	**Average**	30,017 people
Median	19 years	**Median**	4,450 people
Range	4-134 years	**Range**	40-200,000 people

	Employees	Payroll	Local Expenditures
Total	458 employees	$7,561,370	$7,131,527
Average	16 employees	$270,048	$310,066
Median	6 employees	$90,141	$150,000
Range	0-75 employees	$0-$1.2 million	$0-$2.2 million

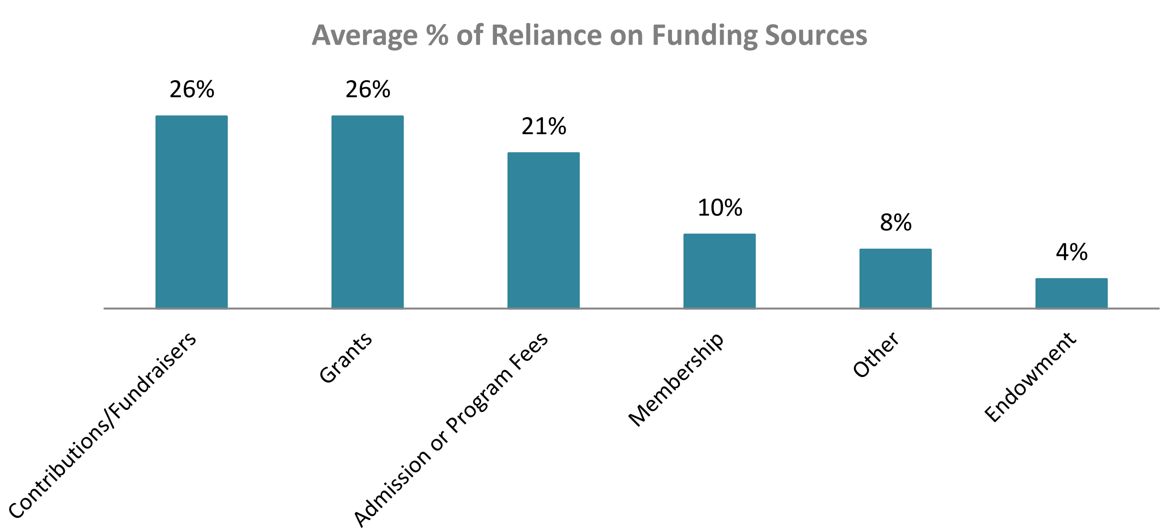
THE ECONOMIC IMPACT OF LOCAL CULTURAL NON-PROFITS

The sampled cultural non-profits spent $7.1 million in the city in 2015. Median local expenditure was $150,000. Expenditures of cultural non-profits include local contractors for a variety of services, such as construction, management, information technology, arts instruction and more. It also includes any goods purchased in the city, rental of facilities, utilities, etc. All of these dollars infuse our local economy, contributing to the payroll of local businesses, local government through sales taxes, and in turn allowing for more spending in the local economy.

Surveyed organizations paid $7.6 million to 458 employees in 2015. Most cultural non-profits have a modest payroll (median $90,000), employing only a few full-time workers. Many cultural non-profits in the city are volunteer driven and the majority of these are small organizations that have no paid employees. However, this does not mean that the contribution of non-profits to employment in the city is insignificant. Most likely, 4,000-6,000 people are employed by cultural non-profits in the city when extrapolating from these results. Many more non-profit organizations that are not cultural most likely employ significant numbers.

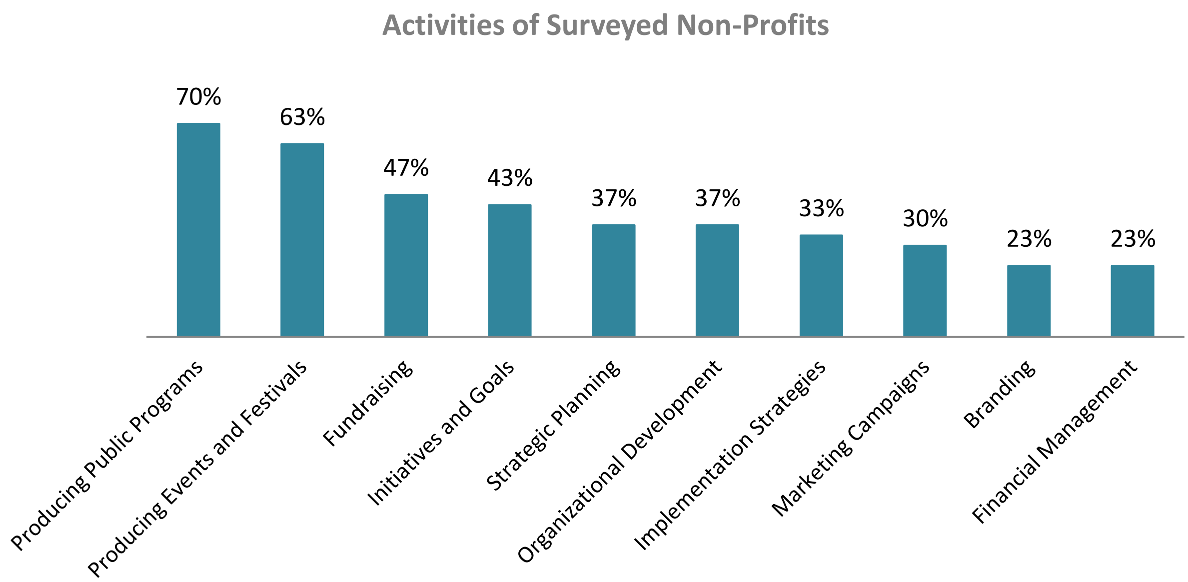
FUNDING SOURCES FOR CULTURAL NON-PROFITS

Survey participants indicated five major revenue sources: grants, admission or program fees, contributions or fundraisers, membership fees, and endowments. Contributions and fundraisers and grants were the most significant source of revenue; on average, 26% of funding was received from contributions and grants respectively. Endowments were the rarest funding source. On average, only 4% of funding came from endowments and only 16% of surveyed organizations had access to an endowment.



PROGRAMMING

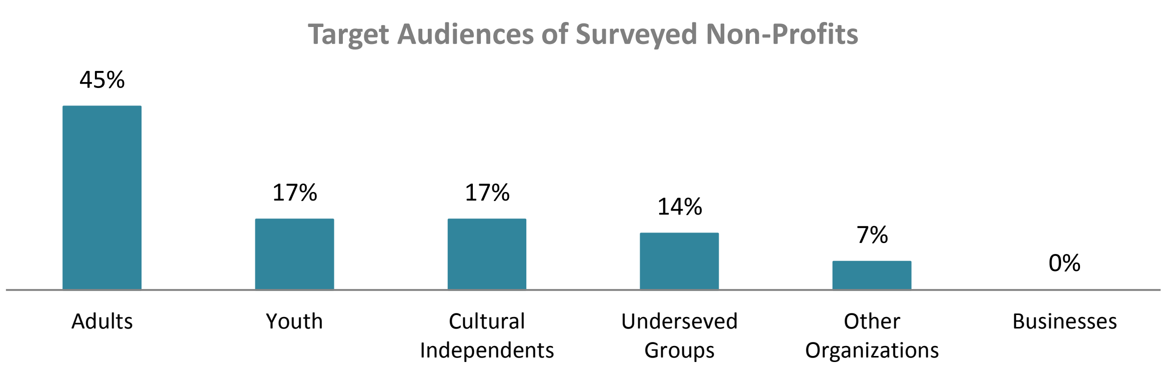
Of the surveyed non-profits, the majority coordinates and produces programming for the public (70%) and events or festivals (63%). Most of these programs serve the community through education, creation of art, social services or community engagement. Programming is usually the central mission of most cultural non-profits that are not festivals/event-focused. There are organizations that only exist to produce an annual event or festival. Some, like Social Aid and Pleasure Clubs, produce an annual parade, but also perform year-round services for their members. The majority do a significant number of other activities besides programs, events, or festivals.



Almost half (47%) of organizations work on fundraising (either through events, campaigns, outreach, etc.), reflecting its importance as a major source of revenue. Fundraising is a major revenue source (over 40% of total revenue) for 39% of the respondents and averages 53% of their overall funding.

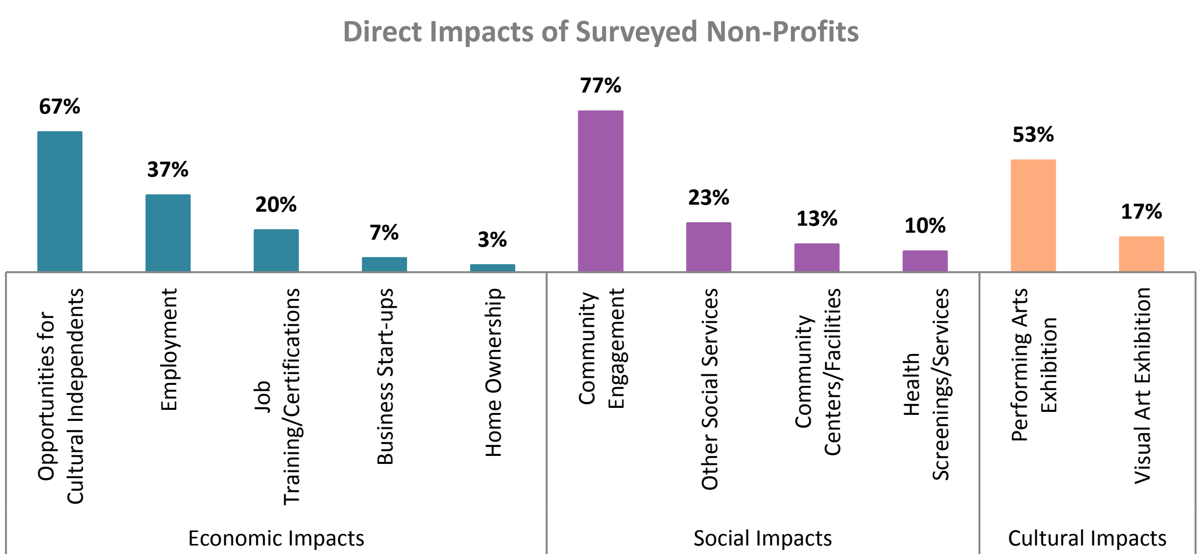
Thirty-seven percent engage in Organizational Development, which is a planned effort to increase the non-profit's capacity, effectiveness, and/or viability. Initiatives and Goals (43% of work) is a planning process that leads to Strategic Planning (37%) and Implementation Strategies (33%). The strongest organizations engage in all three of these activities; 12% of respondents engaged in all three in 2015.

Programming should have an impact on the audience it serves and the members of the organization. To measure this impact, an important first step is to identify these groups. Of the surveyed organizations, 45% primarily served adults through their programs. The second most identified target groups were youth (17%) and cultural independents (17%).



The surveyed non-profits chose from eleven possible impacts of their programming in 2015. Sixty-seven (67%) reported creating opportunities for Cultural Independents. These include gigs for musicians, providing venues for sales of art work or crafts, career fairs or networking, and other activities that have the potential to create income and/or employment opportunities for cultural producers and workers. Employment is when an organization directly facilitates or employs a target audience. Thirty-seven percent of surveyed groups had direct employment impacts. Seventy-seven percent reported community engagement as a primary impact of their work. Engagement brings people and groups together, perhaps providing unique opportunities for these groups to interact. It also creates ties between individuals and groups in the community, strengthening it. Finally, engagement starts a dialogue that can create a shared vision and goals for that community for its benefit. These goals can be cultural, economic, social, or all three.

Other economic impacts included 20% conducting job training and/or certifications, and 7% assisting entrepreneurs with business start-up. Other social impacts included social services such as financial counseling, housing assistance, legal counsel, etc. (23%). Cultural impacts included exhibitions (also festivals or events) that involved the performing (53%) or visual arts (17%).



SEGMENTS OF THE CULTURAL ECONOMY: ENTERTAINMENT

FILM AND VIDEO

OVERVIEW OF FILM INCENTIVES AND FILM NEW ORLEANS

Film New Orleans (FNO) is the primary liaison between film and television productions and the City of New Orleans. FNO is responsible for marketing and attracting film and television related business for the purpose of economic development, for assisting productions with the permitting process and in connecting with local Crew and Resources, and for facilitating good communication between productions and the local community to strike a balance between film activity and quality of life.[11]

The city hosted 42 total feature film and television tax credit projects (each with local expenditures over $300,000) in 2015.[12] Local expenditures for these projects are estimated at $583 million for the New Orleans Region.[13] There were an estimated 108 smaller, non- tax credit projects for 2015 (with local expenditures under $300,000 each). These projects range from student films and independent films to commercials and major network news and sports broadcasts.

The state of Louisiana, through Louisiana Economic Development, offers a transferable incentive for total in-state expenditures related to the production of a motion picture. An additional labor incentive can be earned on the payroll of Louisiana residents that are employed by a state certified motion picture production. Only money spent on the production costs within the borders of the state of Louisiana will qualify for the incentive. That includes all services that are performed in Louisiana from residents and non-residents alike.[14]

In 2015, major productions included the films *Geostorm, The Long Night, Daddy's Home* and *NCIS: New Orleans*, a rising ratings hit in the 2015-2016 season, and filmed entirely within the city and surrounding areas. New Orleans has become known for its recent blockbuster, independent, and critically acclaimed productions, including *Dawn of the Planet of the Apes, True Detective, Treme, Beasts of the Southern Wild,* and *Django Unchained*.

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11 From Film New Orleans website: http://www.filmneworleans.org/

12 Number of productions each year is calculated by counting the number of productions that start filming in the city during the year.

13 Local expenditures each year is calculated by adding the local expenditures reported to the State by productions that complete filming in New Orleans during the year.

14 From the Louisiana Office of Entertainment Industry Development website: http://louisianaentertainment.gov/index.php/film/why-shoot-here/incentives/

Major Film Projects 2015

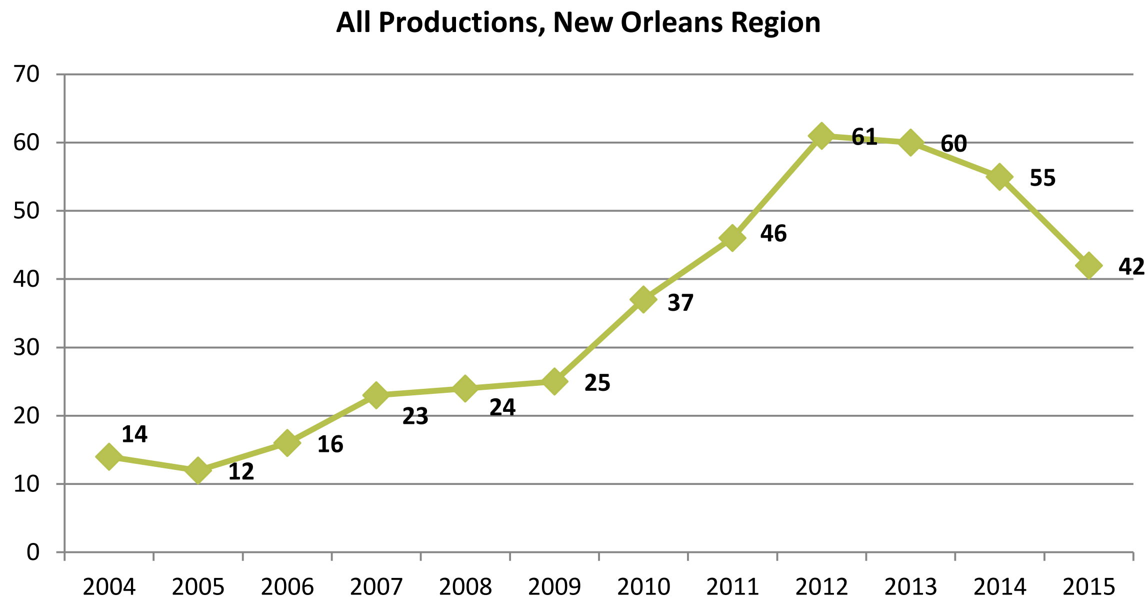
Project	Production Type
Geostorm	Film
The Long Night	Film
Daddy's Home	Film
The Free State of Jones	Film
Zoo	TV Series
Scream Queens	TV Pilot/Series
The Big Short	Film
NCIS: New Orleans Season 1	TV Series
Quarry	TV Series
Astronaut Wives Club	TV Series
Into the Badlands	TV Series
When the Bough Breaks	Film
LBJ	Film
Keanu	Film
Ghostly Matters	MOW
Beyond Deceit	Film
Elvis & Nixon	Film
Nightwatch Season 2	TV Series
Pitbulls & Parolees Season 7	TV Series
The Devil & the Deep Blue Sea	Film
Tig Notaro - One Mississippi	TV Pilot

Project	Production Type
Togetherness Ep 201	TV Episode
Carter & June	Film
Street Outlaws - The South	TV Series
Project Lemonade	Music Video
Chasing Moksha	Film
Popeye's Big Box Commercial	Commercial
Kraft Commercial	Commercial
Lunchables Commercial	Commercial
The Dunning Man	Student Film
Impractical Jokers	TV Episode
Popeye's Commercial	Commercial
AMEX Anthony Davis	Commercial
Why Dell Commercial	Commercial
Help! My Gumshoe's an Idiot	Independent Film
JP Morgan Chase Commercial	Commercial
NOLA Tourism Commercial	Commercial
Adidas NEO Commercial	Commercial
Big Freedia: Queen of Bounce	TV Series
Nike "House Guests" Commercial	Commercial
Zatarain's Commercial	Commercial
Bolden!	Film

OVERALL FILM ACTIVITY

Since the introduction of the tax credits in 2002, New Orleans has seen steady growth in film and video productions spending over $300,000 in state. Although Hurricane Katrina in 2005 caused a low point of 12 productions, the numbers have been steadily rising. The city also is home to several TV series, including *NCIS: New Orleans, Scream Queens, Quarry, Astronaut Wives Club,* and more. Television series and larger productions provide constant exposure for our unique locations and culture, use local businesses and services on a regular basis, contribute to our economy, and employ local crew.

Productions have also spent more locally, peaking at $670 million in 2012, when a large number of feature projects such as *The Butler* and *Ender's Game* were filmed in the city. As large productions and television series continue to locate in the city, the local expenditure has continued to increase back towards that high peak. In 2015, local expenditure reached $583 million, an increase of 13% from 2014. On average, productions have spent 63% of their total budgets locally over the last 6 years, and in 2015, 66% of the total budget was spend locally. The film industry has been, and is continuing to make a large investment in local labor, goods, and services.


All Productions, New Orleans Region
70
60
50
40
30
20
10
0
14
12
16
23
24
25
37
46
61
60
55
42
2004
2005
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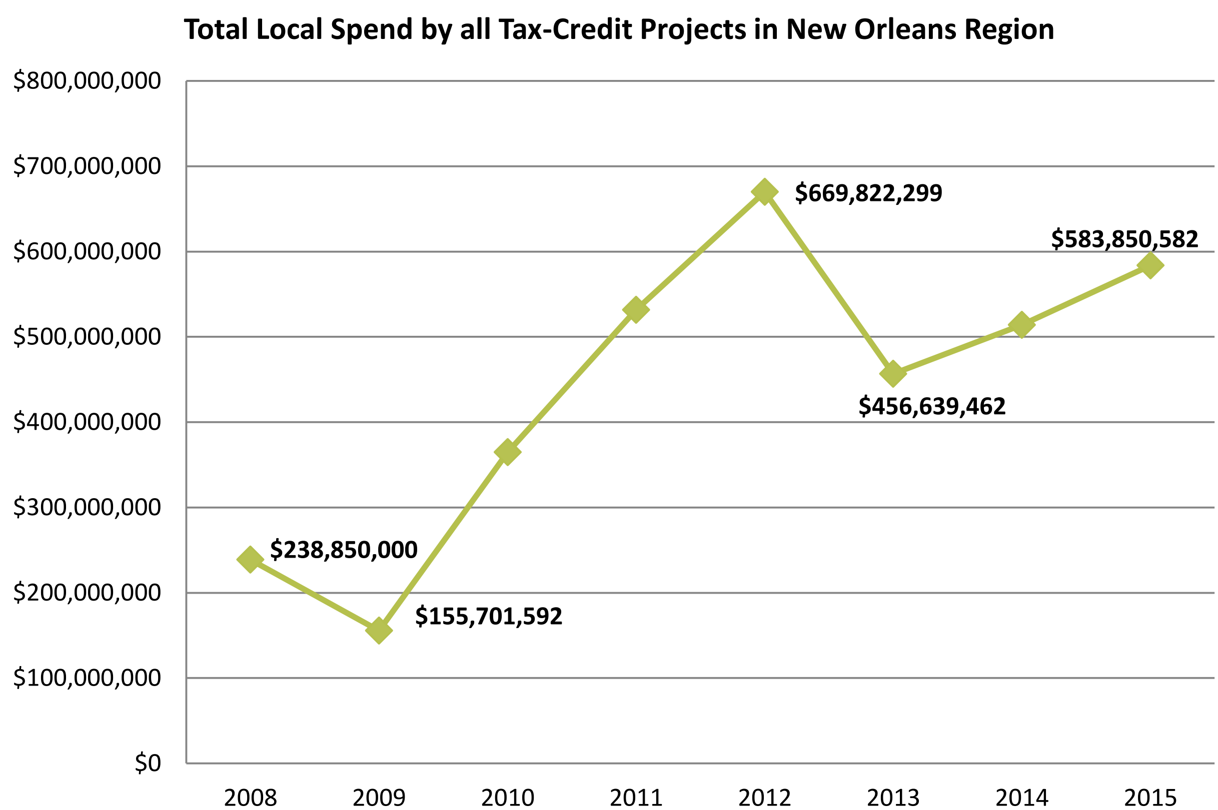
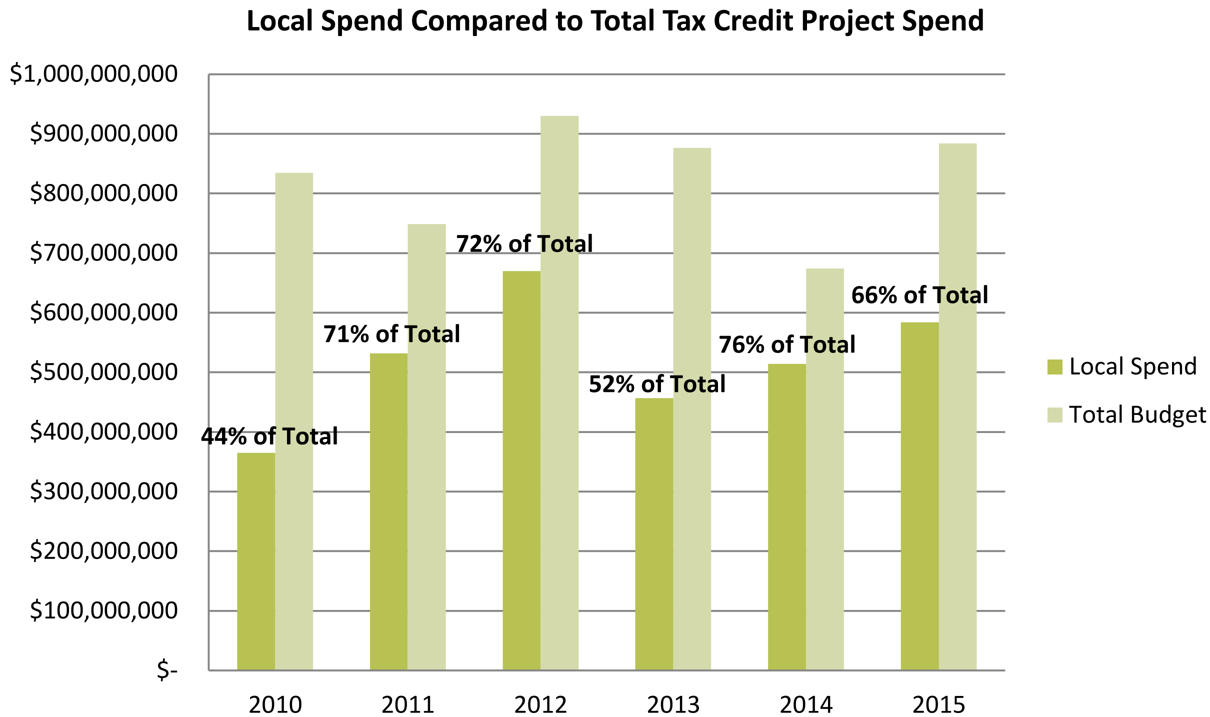
2010
2011
2012
2013
2014
2015


Total Local Spend by all Tax-Credit Projects in New Orleans Region
$800,000,000
$700,000,000
$600,000,000
$500,000,000
$400,000,000
$300,000,000
$200,000,000
$100,000,000
$0
$238,850,000
$155,701,592
$669,822,299
$456,639,462
$583,850,582
2008
2009
2010
2011
2012
2013
2014
2015



FILM WORKERS AND WORKFORCE DEVELOPMENT

Since the advent of tax incentive programs for the film industry in Louisiana in 2003, the number of workers in the film industry has significantly increased. Most work is project based and therefore difficult to measure through traditional data sources. The Employment chapter examined Entertainment jobs, which is not necessarily the same as workers since many workers in the industry may work 2 or 3 of these jobs/projects in a single year. When looking at only Film and Video jobs, there were an estimated 1,908[15] jobs in the film and motion picture-related categories. In order to get a rough estimate of film workers in the region, it is necessary to look at listings from the *2014-2015Louisiana Entertainment Sourcebook*. Including actors, there are approximately 1,169 film workers in the New Orleans region in 2015.

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[15] Source: ESMI, includes Actors, Producers and Directors, Camera Operators, Film and Video Editors, Media and Communication Equipment Workers, Costume Attendants, and Makeup Artists.

Estimated Film Workers in New Orleans Region, 2015

Art	**40 workers**	**Sets/Wardrobe**	**465 workers**
Art Directors		Art Department	
Art Designers		Boom Operators	
Title Artists		Buyers	
Set Designers		Construction	
Model Makers		Craft Services	
Camera/Visual/PR	**185 workers**	Electric	
Camera		First Aid	
Directors of Photography		Greens	
Camera Operators		Grips	
Visual Effects Supervisors		Locations	
Still Photographers		Paint/Scenic	
Publicists		Projection	
Special Effects & Stunts		Props	
Directors/Producers	**211 workers**	Set Dressing	
Directors		Sound	
Assistant Directors		Video Assist	
Unit Productions Managers		Wardrobe	
Technical Coordinators		**Supervisors/HR**	**66 workers**
Location Managers		Script Supervisors	
Location Scouts		Production Accountants/Payroll	
Producers &Production Assistants		Production Office Coordinators	
Editors	**23 workers**	**Talent/Casting**	**29 workers**
Make-up and Hair	**78 workers**	**Transportation and Freight**	**55 workers**
Screenwriters & Composers	**17 workers**		
TOTAL EST. FILM WORKERS IN NEW ORLEANS REGION: 1,169			

SEGMENTS OF THE CULTURAL ECONOMY: ENTERTAINMENT

LIVE THEATRICAL PERFORMANCE IN NEW ORLEANS

New Orleans has a strong live performance infrastructure with 22 venues.[16] These include the Mahalia Jackson Performing Arts Center, the Saenger Theater, small neighborhood theatres in Uptown, Le Petit Theatre, and the Old Marquer Theatre, and performance facilities at local universities and the New Orleans Center for the Creative Arts.

These venues play host to productions from all over the country as well as our local performing groups. The cultural business and non-profit research captured 33 active performing groups in theatre, comedy, music and dance in 2015.[17] These groups perform in local venues such as La Nuit Theatre uptown, Joy Theater, Ashé Cultural Center, local universities, and in the Warehouse District's Contemporary Arts Center and larger venues such as the Joy Theatre or the Mahalia Jackson Center for the Performing Arts.

In 2015, a selection of local performing groups and venues were surveyed allowing us to look at small community theaters to better capture the full spectrum of live theatrical and dance activity in the city.

Local Performing Group & Venues Survey Results

Year	Productions	Performances	Employees	Attendance	Ticket Sales	Payroll	Local Expenditure
2012	99	276	645	24,525	$288,100	$290,755	$267,500
2013	115	386	1,128	41,265	$601,310	$1,125,190	$785,000
2014	147	389	476	22,000	$465,000	$547,000	$407,000
2015	93	389	795	251,500	$557,753	$155,170	$272,650

[16] Venues counted are for theatre and larger concerts. For small music venues and drinking places that feature music, see the Music chapter.
[17] Not including independent musicians and bands that play small venues and may or may not be formally organized, see the Music chapter.

SEGMENTS OF THE CULTURAL ECONOMY: ENTERTAINMENT

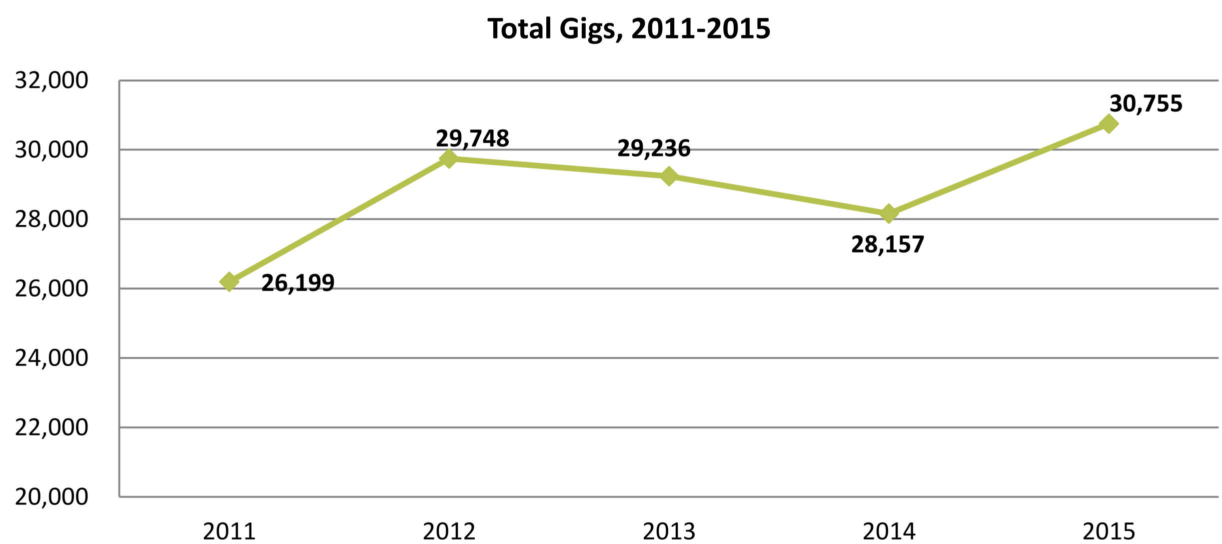
MUSIC

MUSIC PERFORMANCES AND ECONOMIC IMPACT

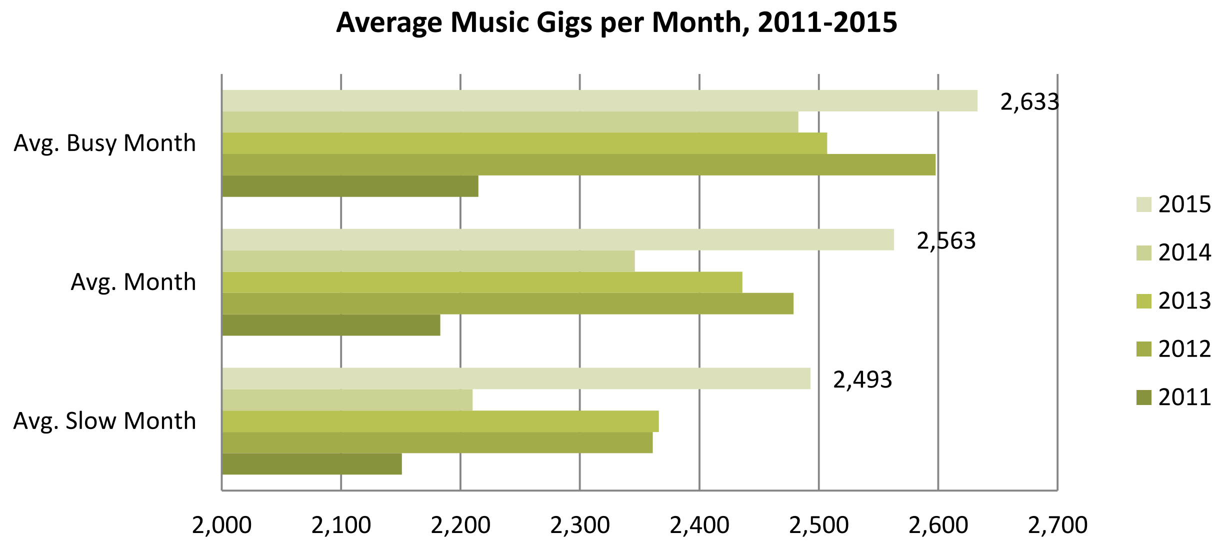
In the Businesses chapter, this survey found that 49% (126) of Entertainment businesses are live music venues in 2015. Of all the drinking establishments in the city, we estimate that 30% have live music or DJs regularly. These are the bars and clubs that host local musicians multiple weekdays and weekends. To get an idea of how these venues and an estimated 4,000 individual musicians impact our economy, this survey looks at gig data. The Mayor's Office of Cultural Economy has compiled data on the number of gigs per year by venue and differences in those offerings by month, weekday/weekend, and festival days.

MUSIC GIGS

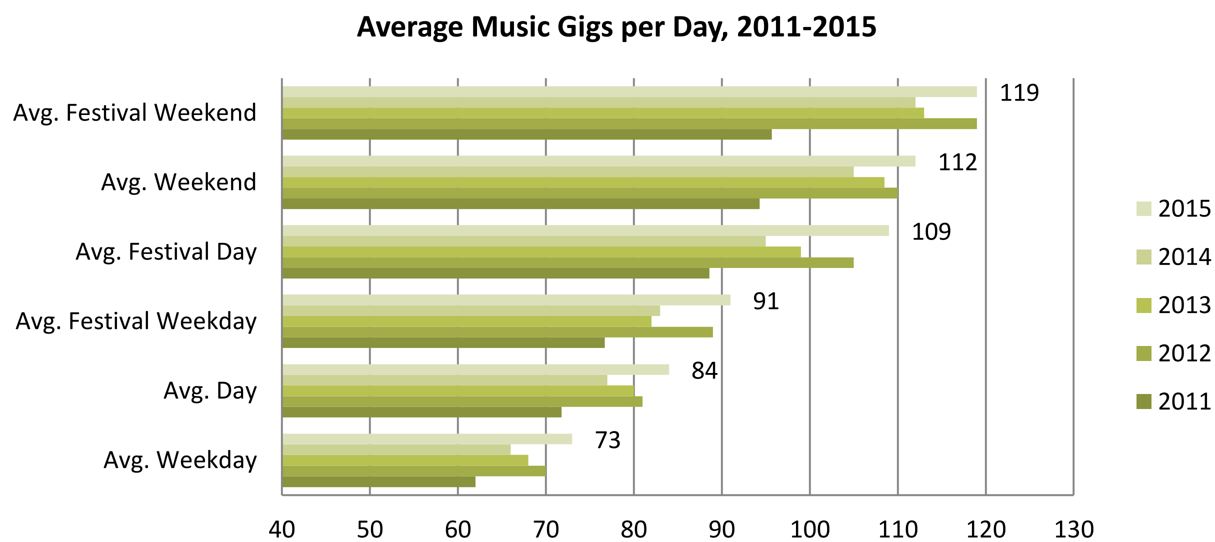
Examining the frequency and timing of live music gigs in New Orleans in 2015 will give us more information on what work is available to local musicians and how large events, particularly music festivals, effect the number of gigs. There were 30,755 music gigs last year, 9.2% more than in 2014.



The 2015 data shows that high volume tourism months (busy) have 5.6% more gigs than lower volume months (slow). This is a large difference from 2014, which showed a 12% gap between busy and slow months. For the fifth year in a row, the difference between tourism seasons seems to be negligible when compared to days of the week and especially festival days.



When we examine the average local music gigs per day, it can tell us what effect weekends[18] and special events have on performance opportunities for musicians. Festivals have a large impact on the average number of gigs that are not related to the festival (29% more gigs on average on a festival day as opposed to an average day). Festivals taking place in the city tend to increase gigs on week days and any given day overall.



The impact of festivals and events then, particularly music festivals, is positive on the number of local live music gigs in the city and therefore for performance opportunities for local musicians. Of course, some festivals bring in large numbers of regional and national visitors and can be related to tourism.

[18] Weekends in this data refers to Friday and Saturday gigs, most of which take place in the evenings. Weekdays refers to Sunday through Thursday gigs, again, most of which take place in the evening.

But it would appear that the busy tourism season has less of an impact on gigs than music-related events. The events that most positively affect gigs are those that take place near live music venues, such as French Quarter Festival. It makes sense that venues at or near a festival location book more musicians during the festival to capitalize from the presence of a potentially larger audience.

During the rare times when a major festival or event is not taking place in New Orleans, gigs tend to concentrate on the weekends and drop off sharply during the week. An average weekend day has 112 performances and an average weekday only 73 or 35% less than weekends. This concentration is not solely due to an increase in the number of venues offering live music on Fridays and Saturdays, although that is certainly the case, but also to an increase in multiple gigs at single venues. So a bar that only features one band on Wednesdays and Thursdays may feature anywhere from 2 to 5 on a weekend, increasing the number of gigs on that night.

Live Musical Gigs per Day 2015[1]

Month	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Totals Month	Totals Sun-Thurs	Totals Fri-Sat
January	48	74	70	55	41	53	60	71	96	96	59	43	58	66	74	108	111	65	47	52	71	75	98	105	68	47	60	70	74	120	104	2239	1257	982
February	58	42	55	65	69	100	96	66	55	63	78	73	114	108	85	92	76	70	78	109	100	83	54	63	79	83	114	115				2243	1387	856
March	74	52	58	69	85	112	119	81	55	63	86	89	114	114	90	71	72	83	86	114	110	87	63	69	89	91	108	103	87	69	63	2626	1732	894
April	82	81	103	97	72	57	67	71	88	115	127	104	59	64	82	92	128	131	98	75	61	95	117	156	151	120	98	97	123	142		2953	2033	1008
May	154	143	108	65	74	80	89	107	118	82	59	72	79	107	114	114	89	64	79	81	97	102	109	82	65	63	81	94	107	120	89	2887	1699	1188
June	58	61	69	79	112	121	78	70	71	78	83	131	145	97	66	68	81	86	122	122	83	60	74	81	87	115	109	83	62	71		2623	1646	977
July	57	74	85	83	67	58	60	80	87	117	124	74	63	65	73	87	117	131	86	62	73	75	88	115	124	82	59	69	73	85	112	2605	1597	1008
August	82	57	47	44	63	70	95	103	66	61	53	75	63	93	133	79	54	63	70	83	101	109	82	60	65	69	79	103	120	69	50	2361	1422	939
September	38	45	58	94	87	58	46	51	71	80	105	119	64	59	55	60	86	111	118	79	56	58	69	87	113	127	83	53	65	67		2262	1388	874
October	80	97	112	61	60	64	77	95	113	116	89	66	64	83	81	130	117	91	67	67	73	102	129	120	88	71	72	84	109	120	126	2824	1644	1180
November	72	54	65	74	98	123	140	101	64	71	86	98	129	116	97	71	63	80	112	135	129	108	68	72	78	47	110	103	81	62		2707	1722	985
December	38	51	85	117	111	79	53	60	67	95	112	112	77	63	60	83	94	123	118	81	59	66	67	46	47	101	79	63	58	67	93	2425	1584	841
Totals																																30755	19111	11732

- Slow Months
- Fridays and Saturdays
- Mardi Gras
- Congo Square Rhythms Festival
- French Quarter Festival
- Jazz and Heritage Festival
- Bayou Boogaloo
- Cajun Zydeco Festival
- Essence Festival
- Satchmo Summerfest
- Crescent City Blues and BBQ Festival
- VooDoo Music Experience
- Treme Creole Gumbo Festival
- New Year's Eve

[1] Music Gig data is from WWOZ Livewire Music Calendar Archives; http://www.wwoz.org/new+orleans+community/music+calendar

FESTIVALS AND EVENTS

OVERVIEW

In New Orleans, festivals are a way of life. With 132 festivals, events, and outdoor markets, New Orleans has more festivals than weekend days in the year. While many of these events primarily feature a single part of our local cultural economy such as performing arts, food, or visual art, almost all festivals and even farmers and art markets include a combination of all three or more aspects of New Orleans cultural life.

Harrison Avenue Marketplace features food, music, culinary demonstrations, art and more. Large music events such as the French Quarter Festival have both 20 stages for music and gourmet food stands from local restaurants. In fact, the food vendors and menu offerings are listed and dissected in local papers as much as the music. The Jazz and Heritage Festival also features an exclusive crafts and art market, selling local artists', sculptors', and jewelry designers' wares. In recent years, other large music festivals such as Essence Music Festival and VooDoo Experience have also added art marketplaces to their events as well as local food vendors.

Every event in New Orleans is unique, from an annual neighborhood festival such as the Freret Street Festival Uptown to the citywide celebration of Mardi Gras. This chapter will provide an overview and listing of many of the annual festivals here in New Orleans, starting with the types of festivals that took place in 2015 and an estimate of attendance for all 132 festivals included in this year's Snapshot. Using commissioned economic impact studies, we will then examine major events and their economic and tourism impacts. Finally, we will present the results of the fifth New Orleans Festival and Event Survey. This survey was designed to measure the local economic impact of events on employees, culinary workers, and musicians.

FESTIVAL OVERVIEW BY CULTURAL ECONOMY SEGMENT

Of the festivals and recurring markets surveyed here[19] culinary festivals are the most common; 22% of the 130 festivals were categorized as culinary festivals. Again, it is important to remember that most of these events feature more than one category, the most common combination being food and music. Visual arts also are often featured at events through art markets. Events were categorized by their dominant characteristic. So although Jazz Fest features food and visual art in addition to music, its primary purpose is music. The New Orleans Po-Boy Festival on Oak Street has music and visual art vendors, but its focus is the multitude of food vendors serving New Orleans' most famous sandwich and is thus categorized as a culinary festival.

Music (21%), Cultural and Ethnic (15%), and Visual Arts (13%) are the next most common types of festivals. Cultural and Ethnic festivals include the many events celebrating New Orleans' African, Native

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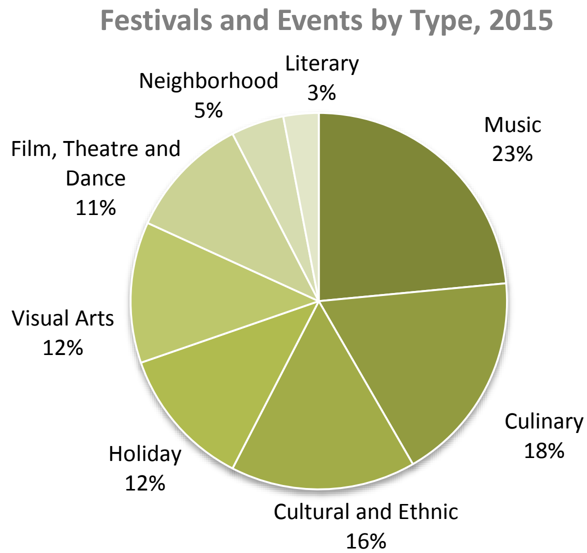
[19] Festival data was acquired through primary internet research, using existing material from the *2010-2014 Snapshots,* and using search engines. New festivals were included to the extent possible. Some festivals that are small in size or are not recurring festivals may not be included.

American, Caribbean, French, Spanish, Latin American, Italian, Cajun, and Irish heritage and current culture and populations.



OVERALL ATTENDANCE ESTIMATE

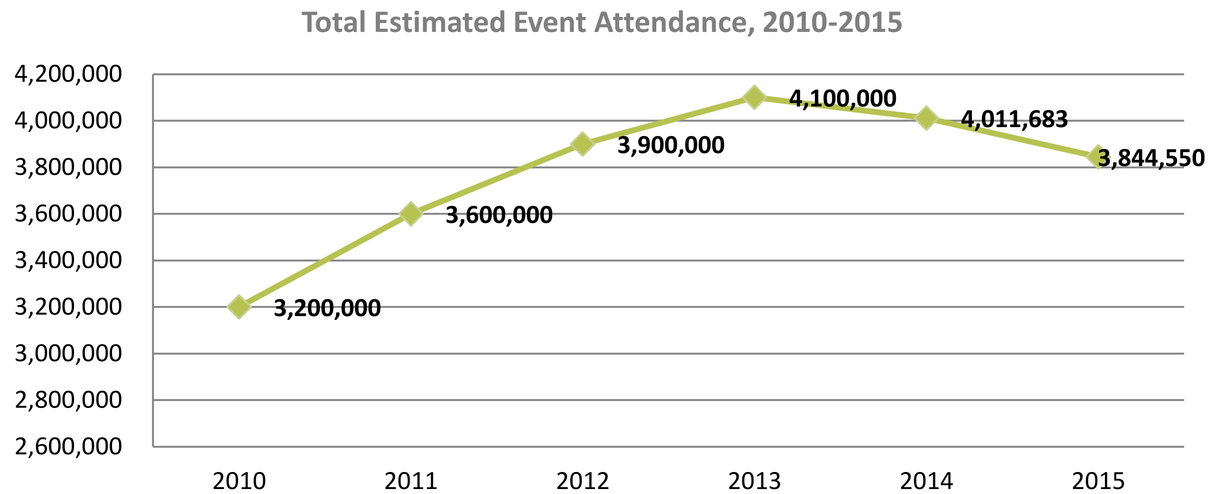
The City has several larger festivals and events, most notably Mardi Gras. In the table below, attendance of 4 large events and 1 small to mid-size event are examined. The total attendance for these 5 events in 2015 was 2 million. The 2015 New Orleans Festival and Event Survey found an additional 265,512 attendees for surveyed festivals not included in the table below. For the remaining events, we can roughly estimate the number of attendees if we use average sizes for small (500 attendees), neighborhood (1,500), mid-size (4,000), large (10,000-15,000), and Downtown/French Quarter events (20,000-25,000).

Major Event Attendance Estimates

Event	2009	2010	2011	2012	2013	2014	2015
Mardi Gras	750,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000
French Quarter Festival	441,000	512,000	533,000	574,000	562,000	733,000	483,000
Essence Festival	428,000	405,000	419,000	413,400	540,000	543,126	500,000
Tales of the Cocktail	17,000	18,750	21,000	23,000	23,000	17,895	16,000
Bayou Boogaloo	20,000	23,000	27,000	25,000	35,000	38,000	35,000
Totals	**1,755,000**	**2,082,750**	**2,149,000**	**2,176,400**	**2,162,013**	**2,332,021**	**2,034,000**

Of course, this estimate is not only rough, but probably also undercounting some events and over-counting others. However, using this estimate, New Orleans' festivals enjoyed the patronage of 3.8 million people in 2015, a 20% increase since 2010.

Festivals are increasingly popular in recent years, and many, such as the French Quarter Festival, Tales of the Cocktail, and the Po-Boy Preservation Festival have grown impressively over the past 3-4 years. Finally, many people, especially locals, attend more than one festival, so there is overlap among this number.



MAJOR EVENT ECONOMIC IMPACT

Because of the frequency and popularity of festivals and events in New Orleans, some festival organizers conduct or commission their own economic impact surveys and studies each year. The information they gather helps them gather sponsorships and publicity, as well as track the health of their festival and input from attendees to improve future events.

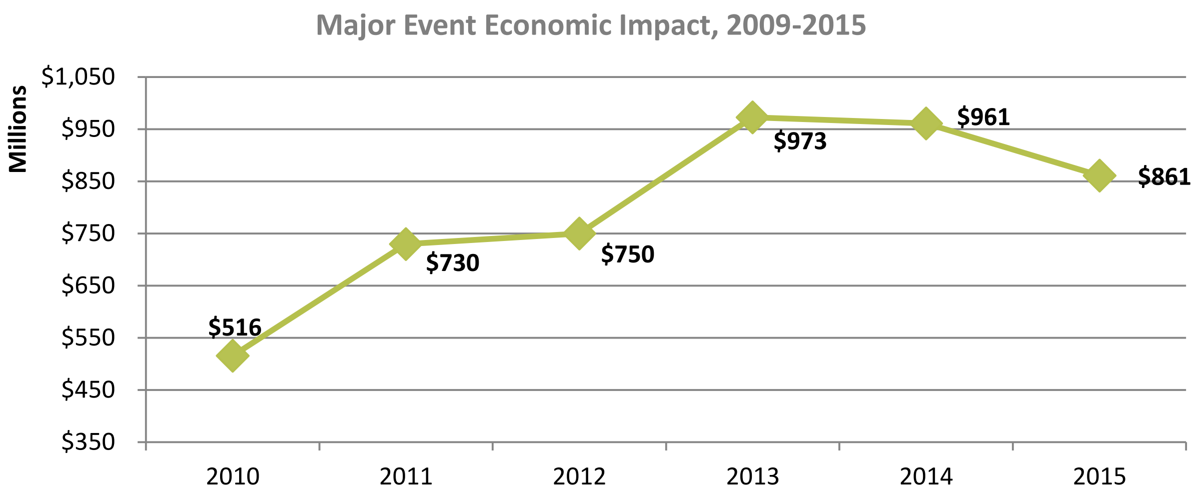
Major Event Estimated Economic Impact

Event	2010	2011	2012	2013	2014	2015
Mardi Gras		$300,700,000	$340,000,000		$465,214,106	$500,000,000
Super Bowl XLVII				$480,000,000		
French Quarter Festival	$316,000,000	$245,700,000	$259,500,000	$247,000,000	$251,000,000	$173,900,000
Essence Festival	$188,200,000	$170,400,000	$135,900,000	$231,600,000	$231,600,000	$170,000,000
Tales of the Cocktail	$11,300,000	$12,700,000	$14,300,000	$14,100,000	$12,800,000	$16,800,000
Totals	**$515,500,000**	**$729,500,000**	**$749,700,000**	**$972,700,000**	**$960,614,106**	**$860,700,000**

There has been a general increase in attendance of major events from 2009-2014. More people are attending major events, markets, and mid-size festivals every year. Tourists at events such as Essence and Tales of the Cocktail outnumber locals, increasing economic impact of these events through hotel stays, restaurant spending, and shopping.

As would be expected, the Super Bowl greatly increased the impact of local events in 2013. Almost $1 billion in economic impact was calculated for all 6 events. This is a 27% increase from 2012. In 2014, economic impact of events continued to increase significantly. Mardi Gras' economic impact[20] increased by 37% from the last estimated impact in 2012. Although the 2014 impact total is slightly less than the 2013 total, this is due to the one-time impact of the Super Bowl and the much increased impact of Mardi Gras more than compensates for the lack of that event, showing an impressive 28% increase from 2012, the last year before the Super Bowl.

The economic impact numbers above measure mainly the impacts of out-of-town visitors, spending money on lodging, meals, and entertainment. As we will see below, local attendees also have an economic impact, as do local festivals as purchasers of local goods and services.



LOCAL ECONOMIC IMPACT OF FESTIVALS AND EVENTS

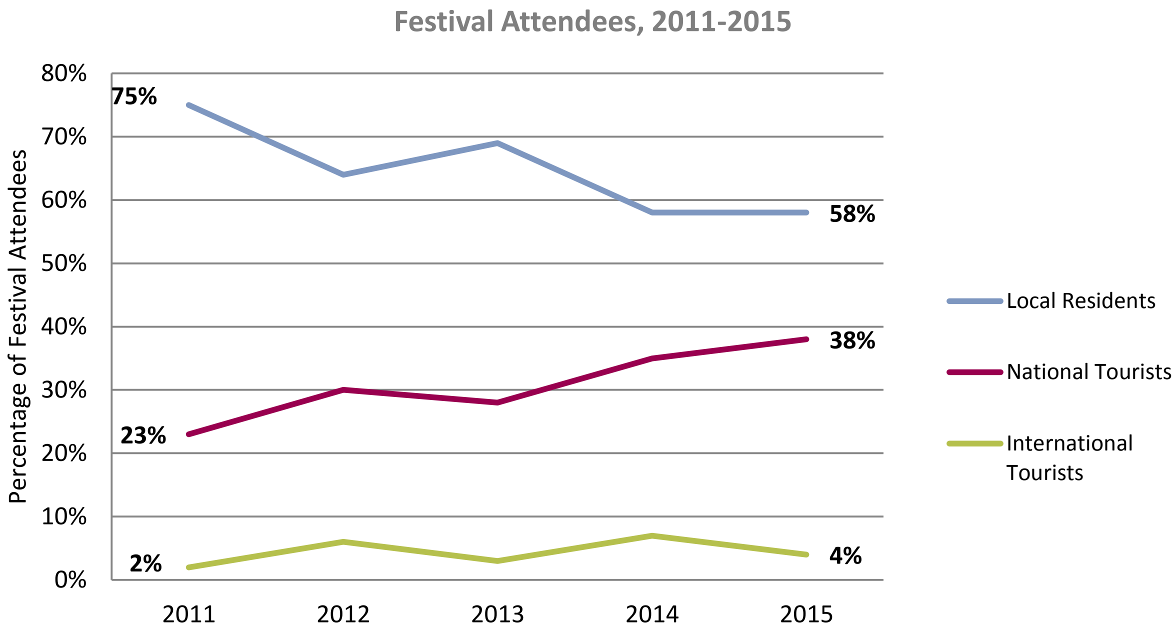
Cultural festivals and events provide several benefits that larger, more commercial, or more visitor oriented events do not. They can serve as an incubator for local performers and visual artists, allowing them to earn income, experience, and reputation. These can be used to gain access to professional venues such as clubs and galleries. Festivals' local economic impact is not only about overall monetary gain, but also about diversifying local economy. Festivals can provide a relatively reliable source of income for locals despite fluctuations in the greater marketplace. We can see this is so in the Highlights table to the right.

2015 Surveyed Festival Highlights	
Total Local Expenditures	$5,317,461
Local Entertainers	691
Local Entertainment Expenditures	$688,733
Food and Art Vendors	1,159
Total Attendance	873,600

In order to measure the local economic impact of festivals, the Office of Cultural Economy

[20] From Weiss, Toni and the Freeman Consulting Group. 2015. *The Economic Impact of the Mardi Gras Season on the New Orleans Economy and the Net Fiscal Benefit of Staging Mardi Gras for the City of New Orleans.*

conducted a 2015 Festival and Event Survey identical to the surveys in previous years.[21] Our primary goals were to determine economic value of local festivals for cultural workers, particularly musicians, food vendors, and arts and crafts vendors; employment stemming directly from the festival and its economic benefits; and expenditure on local resources.



Of the events surveyed in 2015, 58% of attendees at surveyed festivals were locals. This is 11% lower than in 2013, and 17% lower than in 2011, meaning more tourists are attending local festivals than ever in recent years. In terms of economic impact on local businesses, this increase in tourists means an increase in spending, as tourists tend to spend more on local goods and services when visiting for an event.

The age of surveyed events ranged from 2 years to 56 years, with an average age of 16 years, very close to previous surveys. The local festival economy has rebounded impressively from Katrina and continued to grow since, despite economic turbulence and the oil spill in 2010 which depressed tourism in the Gulf Coast region. In 2015, the total attendance for surveyed events was 873,600 people with an average of 48,000 people per event.

Local expenditure of surveyed festivals are those dollars that were spent in New Orleans and nearby communities, such as staging, permitting, rentals, site fees, entertainment, etc. Local expenditures of surveyed events ranged from $3,000 to $1,740,000 with an average of $222,000.

All entertainment acts were local, with the exception of one festival. On average, 28 entertainment acts were booked per festival. Festivals paid an average of $33,000 for their entertainment in total.

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[21] The 2014 Festival and Event Survey in this paper had a response rate of 19% or 21 festivals out of the total 110 contacted. The sample includes wide ranges of budget, type, and attendance. Statistical significance of the results was not calculated and at most, tentative correlations are noted, not causation or correlation coefficients.

Food vendors were common at surveyed events. On average, events had 2 food vendors, although vendors ranged from 0 to as many as 150 for surveyed events. Food vendors are often local restaurants, caterers, or mobile food vendors. Of the festivals surveyed all but one reported using exclusively local food vendors. Festival work most likely represents a significant portion of culinary economic activity for local vendors. New Orleans is also known for its eclectic and active local art scene. Most events feature an artists' market or craft fair within the festival. The surveyed events featured 721 art or craft vendors. On average, events featured 36 vendors.

Local festivals provide jobs and income for thousands in New Orleans. Local musicians and other performers benefit greatly monetarily from locally-oriented festivals and are featured heavily, giving them constant exposure to new audiences and enhancing their reputation with the public. Although it is beyond the means of this current survey, it is likely that festival work impacts the gigs available to musicians and other performers that participate in them. Finally, local festivals mean local expenditures. Festivals directly stimulate New Orleans' economy by buying and renting locally. Economic impact is not only from hotels and tourist dollars, but from these diverse, vibrant, and numerous smaller festivals, most of which are created by locals for locals. These grassroots festivals enhance the culture and image of our city, and bring our neighborhoods and population together. Festivals, large and small, local and visitor oriented, are also attended by a significant amount of tourists, and represent a crucial part of both the tourism and cultural economies of New Orleans.

Festival	Type	Month
KING CAKE FESTIVAL	Culinary Arts	January
TET LUNAR NEW YEAR	Holiday	January-February
REDD LINEN NIGHT	Visual Arts & Crafts	February
MARDI GRAS	Holiday	February-March
FOOD REVUE	Culinary Arts	March
FOODFEST: AMERICA'S HOMETOWN EATS	Culinary Arts	March
HOGS FOR THE CAUSE	Culinary Arts	March
FETE FRANCAISE	Cultural & Ethnic	March
INDIA FEST	Cultural & Ethnic	March
SUPER SUNDAY DOWNTOWN	Cultural & Ethnic	March
SUPER SUNDAY UPTOWN	Cultural & Ethnic	March
SUPER SUNDAY WESTBANK	Cultural & Ethnic	March
NEW ORLEANS CHILDREN'S FILM FESTIVAL	Film & Video	March
PATOIS FILM FEST	Film and Video	March
EARTH FEST	Holiday	March
PARASOL'S ST. PATRICK'S DAY BLOCK PARTY	Holiday	March
TENNESSEE WILLIAMS NEW ORLEANS LITERARY FESTIVAL	Literary	March
BACH AROUND THE CLOCK	Music	March
BUKU FEST	Music	March
CONGO SQUARE RHYTHMS FESTIVAL	Music	March
SACRED MUSIC FESTIVAL	Music	March

Festival	Type	Month
SOUL FEST	Music	March
ART IN BLOOM	Visual Arts & Crafts	March
FASHION WEEK	Visual Arts & Crafts	March
NEW ORLEANS SPRING FIESTA	Holiday	March-April
CRAWFEST	Culinary Arts	April
TASTE AT THE LAKE	Culinary Arts	April
ASIAN HERITAGE FESTIVAL	Cultural & Ethnic	April
NOLA PYRATE WEEK	Cultural & Ethnic	April
UMOJA CELEBRATION OF THE AFRICAN CHILD	Cultural & Ethnic	April
FLEUR DE LINDY SWING HOP DANCE FESTIVAL	Dance	April
FF 3	Film and Video	April
NEW ORLEANS EARTH DAY FESTIVAL	Holiday	April
CHAZ FEST	Music	April
FRENCH QUARTER FESTIVAL	Music	April
FRERET STREET FESTIVAL	Neighborhood	April
NEW ORLEANS GIANT PUPPET FESTIVAL	Theatre	April
NEW ORLEANS JAZZ AND HERITAGE FESTIVAL	Music	April-May
CRAWFISH MAMBO	Culinary Arts	May
NEW ORLEANS WINE AND FOOD EXPERIENCE	Culinary Arts	May
GREEK FESTIVAL	Cultural & Ethnic	May
FILM-O-RAMA	Film & Video	May
SAINTS AND SINNERS LITERARY FESTIVAL	Literary	May
BAYOU BOOGALOO	Music	May
BIRDFOOT CHAMBER MUSIC FESTIVAL	Music	May
CREOLE TOMATO FESTIVAL	Culinary Arts	June
FRENCH SUMMER WINE FESTIVAL	Culinary Arts	June
NEW ORLEANS INTERNATIONAL BEER FESTIVAL	Culinary Arts	June
NEW ORLEANS OYSTER FESTIVAL	Culinary Arts	June
FESTIGALS	Cultural & Ethnic	June
SNAKE OIL FESTIVAL	Dance	June
LOUISIANA CAJUN ZYDECO FESTIVAL	Music	June
NEW FANGLED FESTIVAL OF OPERA	Music	June
TALES OF THE COCKTAIL	Culinary Arts	July
BASTILLE DAY CELEBRATIONS	Cultural & Ethnic	July
MAAFA COMMEMORATION	Cultural & Ethnic	July
NEW ORLEANS FRENCH FILM FESTIVAL	Film & Video	July
GO FOURTH ON THE RIVER	Holiday	July
SAN FERMIN IN NUEVA ORLEANS/RUNNING OF THE BULLS	Holiday	July
ESSENCE MUSIC FESTIVAL	Music	July

Festival	Type	Month
GREAT AMERICAN SEAFOOD COOKOFF	Culinary Arts	August
MARDI GRAS INDIAN HALL OF FAME WEEK	Cultural & Ethnic	August
MID-SUMMER MARDI GRAS	Cultural & Ethnic	August
NOLA DOWNTOWN MUSIC AND ARTS FESTIVAL	Music	August
SATCHMO FEST	Music	August
SIX STRING MUSIC FESTIVAL	Music	August
DIRTY LINEN NIGHT	Visual Arts & Crafts	August
WHITE LINEN NIGHT	Visual Arts & Crafts	August
NEW ORLEANS ON TAP	Culinary Arts	September
SOUTHERN DECADENCE	Cultural & Ethnic	September
NEW ORLEANS BURLESQUE FESTIVAL	Dance	September
MIGHTY MISSISSIPPI DOWNRIVER FESTIVAL	Music	September
ST. AUGUSTINE EDWIN HAMPTON MUSIC FESTIVAL	Music	September
ALGIERS FALL FESTIVAL	Neighborhood	September
FALL GARDEN FESTIVAL	Culinary Arts	October
LOUISIANA SEAFOOD FESTIVAL	Culinary Arts	October
CELEBRACION LATINA	Cultural & Ethnic	October
JAPAN FEST	Cultural & Ethnic	October
NICKEL-A-DANCE	Dance	October
NEW ORLEANS FILM FESTIVAL	Film & Video	October
BOO AT THE ZOO	Holiday	October
BOO CARRE HALLOWEEN AND HARVEST FESTIVAL	Holiday	October
GHOSTS IN THE OAKS	Holiday	October
CARNAVAL LATINO	Music	October
CRESCENT CITY BLUES AND BBQ FESTIVAL	Music	October
PONDEROSA STOMP	Music	October
PRAISE FEST	Music	October
TREME FALL FEST	Music	October
VOODOO EXPERIENCE	Music	October
GENTILLY FESTIVAL	Neighborhood	October
MIRLITON FESTIVAL	Neighborhood	October
HELL YES FEST	Theatre	October
ART FOR ART'S SAKE	Visual Arts & Crafts	October
FORESTIVAL	Visual Arts & Crafts	October
LUNA FETE	Visual Arts & Crafts	October-November
BEAUJOLAIS FESTIVAL	Culinary Arts	November
NEW ORLEANS PO-BOY PRESERVATION FESTIVAL	Culinary Arts	November
TREME CREOLE GUMBO FESTIVAL	Culinary Arts	November
BAYOU BACCHANAL	Cultural & Ethnic	November
FOLK MAGIC FESTIVAL	Cultural & Ethnic	November

Festival	Type	Month
SCANDINAVIAN FESTIVAL	Cultural & Ethnic	November
NEW ORLEANS COMICS AND ZINES FEST	Literary	November
WORDS AND MUSIC	Literary	November
CENTRAL CITY FESTIVAL	Music	November
COPS 2 BLUES FEST	Music	November
LADYFEST	Music	November
FAUX REAL NEW ORLEANS	Theatre	November
ALGIERS FOLK ART FESTIVAL	Visual Arts & Crafts	November
TALES OF THE TODDY	Culinary Arts	December
MARCHE D'HIVER	Cultural & Ethnic	December
BIG EASY INTERNATIONAL FILM FESTIVAL	Film & Video	December
ALGIERS CHRISTMAS BONFIRE	Holiday	December
CELEBRATION IN THE OAKS	Holiday	December
CHRISTMAS NEW ORLEANS STYLE	Holiday	December
HOLIDAY ON THE BOULEVARD	Holiday	December
NOLA CHRISTMASFEST	Holiday	December
PHOTONOLA	Visual Arts & Crafts	December
WEDNESDAYS AT THE POINT	Music	Spring to Summer
JAZZ IN THE PARK	Music	Fall to Spring
WEDNESDAYS AT THE SQUARE	Music	Fall to Spring
THURSDAYS AT TWILIGHT	Music	Winter to Fall
CRESCENT CITY FARMERS MARKET (4 LOCATIONS)	Culinary Arts	Year-round
HOLLYGROVE MARKET AND FARM	Culinary Arts	Year-round
OLD ALGIERS HARVEST FRESH MARKET	Culinary Arts	Year-round
FRERET STREET MARKET	Neighborhood	Year-round
FRIDAY NIGHTS AT NOMA	Visual Arts & Crafts	Year-round
HARRISON AVENUE MARKETPLACE	Visual Arts & Crafts	Year-round
OCH ART MARKET	Visual Arts & Crafts	Year-round
OGDEN AFTER HOURS	Visual Arts & Crafts	Year-round
PALMER PARK ARTS MARKET	Visual Arts & Crafts	Year-round
PIETY STREET MARKET	Visual Arts & Crafts	Year-round

SEGMENT FEATURE: VISUAL ARTS AND CRAFTS

MUSEUMS

Museums are an important feature of the city's cultural economy in general. New Orleans boasts several major museums, the most prominent being the National World War II Museum, which has the highest ticket sales of all the major museums surveyed and is a major tourist draw. The century old New Orleans Museum of Art, the Ogden Museum of Southern Art, the Southern Food and Beverage Museum, the Louisiana Children's Museum, the Cabildo, and the Old US Mint are also important regional draws, featuring local and Southern arts, culture and history. The City also has a handful of smaller, locally run and sourced museums dedicated to New Orleans' unique history. The Backstreet Cultural Museum and the House of Dance of Feathers feature New Orleans' traditional cultural activities, especially second lines and Mardi Gras Indian rituals and parades. The African American Museum in the Tremé features the unique local history of free and enslaved people of color throughout New Orleans history. Finally, the city has a large inventory of historic homes once owned by significant figures in local, national, and international history. These historic home museums give tours and also often host events.

In 2015, the city's largest museums hosted 855,000 visitors a 30% increase from 2014 and sold $13.5 million in tickets, a 27% increase. Museums are also attracting tourists and regional visitors more each year, with over half of patrons from the nation or outside of the United States.

Museums in New Orleans, 2012-2015

	Employees/ Volunteers	Attendance	Ticket Sales	Payroll
2012	423	741,445	$7,513,314	$12,746,032
2013	447	764,121	$9,512,714	$15,053,956
2014	387	657,060	$10,640,221	$13,862,651
2015	268	855,634	$13,550,288	$12,797,921

METHODOLOGY

DEFINITION

The definition of the "cultural economy" used for this report is based on the one used in the 2014 update, which was an adaptation of the definition used in the 2005 Mt. Auburn Associates' report, *Louisiana: Where Culture Means Business*. Mt. Auburn developed six broad segments to describe the cultural economy in New Orleans: culinary arts, entertainment, preservation and heritage, literary arts, design, and visual arts. In 2014, Mt. Auburn updated the cultural industries data definition to be compatible with 2012 NAICS codes, which EMSI switched to in the third quarter of 2014. The new cultural industries definition differs from the definition used in the 2013 update in the following ways:

- The new definition does not include "Camera and Photographic Supply Stores" and "Prerecorded Tape, CD, and Record Stores." These industries were merged into a new NAICS code "Electronics and Appliance Stores," which is predominantly made up of non-cultural industries.

- The new definition does not include, "Vitreous China, Fine Earthenware, and Other Pottery Product Manufacturing." This small industry became part of a much larger NAICS code that also included manufacturers of non-cultural ceramics products, including plumbing fixtures.

- The new definition does not include "Lead Pencil and Art Good Manufacturing," which was merged into a much larger code, "Office Supply Manufacturing." There had been no jobs in the pencil and art good code in New Orleans.

- The new definition includes NAICS 323111, a new code that combines all the commercial printing industries except for screen- and book-printing. NAICS 323111 includes two small industries that had not been part of the 2013 definition: "Blankbook, Looseleaf Binders, and Devices Manufacturing" and "Manifold Business Forms Printing." These industries have no significant presence in New Orleans.

- The new definition includes NAICS 339910, "Jewelry and Silverware Manufacturing," a new code that combines all jewelry and silverware production. The 2013 definition had only included "Jewelry (except Costume) Manufacturing." The three other NAICS industries that are part of NAICS 339910 have no significant presence in New Orleans.

Employment statistics in this update for the period 2002 to 2014 may vary from the statistics presented in previous updates because of the changes listed above and because EMSI revises its figures as more up-to-date data sets become available and as its algorithms change.[22] For these reasons, the figures in this update should not be directly compared to those in previous updates.

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[22] Because some of the data sources used by EMSI have a significant lag, their updates can have a major effect on its employment figures as far as three years back.

EMPLOYMENT DATA SOURCES

The employment statistics and figures in this update are based on data from EMSI's 4th Quarter 2015 release. EMSI's data set includes regular employment (wage and salary workers) as well as the self-employed. Self-employed workers include the self-employed proprietors counted in official census data as well as extended proprietorships—"workers who are counted as proprietors, but classify the income as peripheral to their primary employment." In the cultural economy, extended proprietorships are generally people with "day jobs" who also do freelance work in a creative field. Unless otherwise noted, the statistics in this report include both self-employed workers and regular employees.

It is important to note that all of the job figures in this report represent direct employment within a given cultural industry or occupation—there are no spending multipliers or other measures of indirect impact being included. Also, this report presents data on workers in cultural occupations who work for employers outside the cultural industries. Most economic studies of the creative sector look only at industry employment, so they miss out on all the cultural workers who work in other sectors.

In the following cases, Mt. Auburn made adjustments to the raw EMSI data in order to reach better estimates of cultural employment in cases where a category was too general:

- including just 30 percent of the jobs in the construction-related industry and occupation codes that are part of the preservation and heritage segment, in order to exclude work unrelated to historic preservation (a conservative estimate according to past interviews);

- counting only 80 percent of the employment in "cafeterias, buffets, and grill buffets" and "full-service restaurants" in order to eliminate jobs at non-local chain restaurants from the culinary segment (an estimate based on past survey information);

- including just 70 percent of drinking establishment employment as part of the entertainment segment (based on past inventories of establishments that hosted regular music or entertainment);

- adding employment in the librarian, library technician, and library assistant occupations to the job count for cultural industries since nearly all library employment is counted as part of very broad government and education NAICS codes; and

  breaking out the large, catchall "independent artists, writers, and performers" industry into the segments using EMSI's staffing patterns data, which provide estimates of the distribution of occupations within an industry. All of the self-employment jobs were divided among the design, visual arts, entertainment, and literary arts segments in proportion to the number of jobs there were in the occupations associated with each segment. The very small number of wage and salary jobs in the industry were counted in the entertainment sector since there is evidence to suggest that most of the businesses in this category are associated with the film and media industries.

CULTURAL INDUSTRIES: DATA DEFINITION

NAICS	Industry Description (* indicates industry not included in "core cultural industries")	Alteration
	CULINARY ARTS	
311230	Breakfast Cereal Manufacturing*	N/A
311340	Nonchocolate Confectionery Manufacturing*	N/A
311351	Chocolate and Confectionery Manufacturing from Cacao Beans*	N/A
311352	Confectionery Manufacturing from Purchased Chocolate*	N/A
311411	Frozen Fruit, Juice, and Vegetable Manufacturing*	N/A
311412	Frozen Specialty Food Manufacturing*	N/A
311421	Fruit and Vegetable Canning*	N/A
311422	Specialty Canning*	N/A
311423	Dried and Dehydrated Food Manufacturing*	N/A
311512	Creamery Butter Manufacturing*	N/A
311513	Cheese Manufacturing*	N/A
311514	Dry, Condensed, and Evaporated Dairy Product Manufacturing*	N/A
311520	Ice Cream and Frozen Dessert Manufacturing*	N/A
311612	Meat Processed from Carcasses*	N/A
311613	Rendering and Meat Byproduct Processing*	N/A
311615	Poultry Processing*	N/A
311710	Seafood Product Preparation and Packaging*	N/A
311811	Retail Bakeries*	N/A
311812	Commercial Bakeries*	N/A
311813	Frozen Cakes, Pies, and Other Pastries Manufacturing*	N/A

311821	Cookie and Cracker Manufacturing*	N/A
311824	Dry Pasta, Dough, and Flour Mixes Manufacturing from Purchased Flour*	N/A
311830	Tortilla Manufacturing*	N/A
311911	Roasted Nuts and Peanut Butter Manufacturing*	N/A
311919	Other Snack Food Manufacturing*	N/A
311920	Coffee and Tea Manufacturing*	N/A
311930	Flavoring Syrup and Concentrate Manufacturing*	N/A
311941	Mayonnaise, Dressing, and Other Prepared Sauce Manufacturing*	N/A
311942	Spice and Extract Manufacturing*	N/A
311991	Perishable Prepared Food Manufacturing*	N/A
311999	All Other Miscellaneous Food Manufacturing*	N/A
312120	Breweries*	N/A
312130	Wineries*	N/A
312140	Distilleries*	N/A
445210	Meat Markets*	N/A
445220	Fish and Seafood Markets*	N/A
445230	Fruit and Vegetable Markets*	N/A
445291	Baked Goods Stores*	N/A
445292	Confectionery and Nut Stores*	N/A
445299	All Other Specialty Food Stores*	N/A
722320	Caterers*	N/A
722330	Mobile Food Services*	N/A
722511	Full-Service Restaurants*	* 0.8
722514	Cafeterias, Grill Buffets, and Buffets*	* 0.8

DESIGN

323111	Commercial Printing (except Screen and Books)	N/A
323113	Commercial Screen Printing	N/A
323120	Support Activities for Printing	N/A
511191	Greeting Card Publishers	N/A
511199	All Other Publishers	N/A
541420	Industrial Design Services	N/A
541430	Graphic Design Services	N/A
541490	Other Specialized Design Services	N/A
541810	Advertising Agencies	N/A
541820	Public Relations Agencies	N/A
541830	Media Buying Agencies	N/A
541840	Media Representatives	N/A
541850	Outdoor Advertising	N/A
541860	Direct Mail Advertising	N/A
541870	Advertising Material Distribution Services	N/A
541890	Other Services Related to Advertising	N/A
541922	Commercial Photography	N/A
711510D	Independent Artists, Writers, and Performers (Design)	N/A

ENTERTAINMENT

334310	Audio and Video Equipment Manufacturing	N/A
339992	Musical Instrument Manufacturing	N/A
451140	Musical Instrument and Supplies Stores	N/A
511210	Software Publishers	N/A
512110	Motion Picture and Video Production	N/A
512120	Motion Picture and Video Distribution	N/A

512131	Motion Picture Theaters (except Drive-Ins)	N/A
512132	Drive-In Motion Picture Theaters	N/A
512191	Teleproduction and Other Postproduction Services	N/A
512199	Other Motion Picture and Video Industries	N/A
512210	Record Production	N/A
512220	Integrated Record Production/Distribution	N/A
512230	Music Publishers	N/A
512240	Sound Recording Studios	N/A
512290	Other Sound Recording Industries	N/A
515111	Radio Networks	N/A
515112	Radio Stations	N/A
515120	Television Broadcasting	N/A
515210	Cable and Other Subscription Programming	N/A
519130	Internet Publishing and Broadcasting and Web Search Portals	N/A
532230	Video Tape and Disc Rental	N/A
611610	Fine Arts Schools	N/A
711110	Theater Companies and Dinner Theaters	N/A
711120	Dance Companies	N/A
711130	Musical Groups and Artists	N/A
711190	Other Performing Arts Companies	N/A
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities	N/A
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities	N/A
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures	N/A
722410	Drinking Places (Alcoholic Beverages)*	* 0.7
711510E	Independent Artists, Writers, and Performers (Entertainment)	N/A

LITERARY ARTS

323117	Books Printing	N/A
424920	Book, Periodical, and Newspaper Merchant Wholesalers	N/A
451211	Book Stores	N/A
451212	News Dealers and Newsstands	N/A
511110	Newspaper Publishers	N/A
511120	Periodical Publishers	N/A
511130	Book Publishers	N/A
519110	News Syndicates	N/A
519120	Libraries and Archives	N/A
711510L	Independent Artists, Writers, and Performers (Literary Arts)	N/A
N/A (SOC-based)	Librarians, Library Technicians, and Library Assistants, Clerical	N/A

PRESERVATION AND HERITAGE

236118	Residential Remodelers*	* 0.3
236220	Commercial and Institutional Building Construction*	* 0.3
238110	Poured Concrete Foundation and Structure Contractors*	* 0.3
238120	Structural Steel and Precast Concrete Contractors*	* 0.3
238130	Framing Contractors*	* 0.3
238140	Masonry Contractors*	* 0.3
238150	Glass and Glazing Contractors*	* 0.3
238160	Roofing Contractors*	* 0.3
238170	Siding Contractors*	* 0.3
238190	Other Foundation, Structure, and Building Exterior Contractors*	* 0.3
238210	Electrical Contractors and Other Wiring Installation Contractors*	* 0.3

238220	Plumbing, Heating, and Air-Conditioning Contractors*	* 0.3
238290	Other Building Equipment Contractors*	* 0.3
238310	Drywall and Insulation Contractors*	* 0.3
238320	Painting and Wall Covering Contractors*	* 0.3
238330	Flooring Contractors*	* 0.3
238340	Tile and Terrazzo Contractors*	* 0.3
238350	Finish Carpentry Contractors*	* 0.3
238390	Other Building Finishing Contractors*	* 0.3
238910	Site Preparation Contractors*	* 0.3
238990	All Other Specialty Trade Contractors*	* 0.3
332321	Metal Window and Door Manufacturing*	N/A
332323	Ornamental and Architectural Metal Work Manufacturing*	N/A
337212	Custom Architectural Woodwork and Millwork Manufacturing*	N/A
453310	Used Merchandise Stores	N/A
541310	Architectural Services	N/A
541320	Landscape Architectural Services	N/A
541340	Drafting Services	N/A
541410	Interior Design Services	N/A
712110	Museums	N/A
712120	Historical Sites	N/A
712130	Zoos and Botanical Gardens	N/A

VISUAL ARTS AND CRAFTS

327212	Other Pressed and Blown Glass and Glassware Manufacturing	N/A
339910	Jewelry and Silverware Manufacturing	N/A
451130	Sewing, Needlework, and Piece Goods Stores	N/A
453920	Art Dealers	N/A

541921	Photography Studios, Portrait	N/A
711510V	Independent Artists, Writers, and Performers (Visual Arts and Crafts)	N/A

CULTURAL OCCUPATIONS: DATA DEFINITION

SOC	Occupation Description	Alteration
	CULINARY ARTS	
35-1011	Chefs and Head Cooks	N/A
51-3011	Bakers	N/A
	DESIGN	
11-2011	Advertising and Promotions Managers	N/A
11-2031	Public Relations and Fundraising Managers	N/A
15-1134	Web Developers	N/A
27-1021	Commercial and Industrial Designers	N/A
27-1022	Fashion Designers	N/A
27-1023	Floral Designers	N/A
27-1024	Graphic Designers	N/A
27-1026	Merchandise Displayers and Window Trimmers	N/A
27-1027	Set and Exhibit Designers	N/A
27-1029	Designers, All Other	N/A
27-3031	Public Relations Specialists	N/A
43-9031	Desktop Publishers	N/A
51-6051	Sewers, Hand	N/A
51-6092	Fabric and Apparel Patternmakers	N/A
51-7031	Model Makers, Wood	N/A
	ENTERTAINMENT	
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	N/A

25-9011	Audio-Visual and Multimedia Collections Specialists	N/A
27-1014	Multimedia Artists and Animators	N/A
27-2011	Actors	N/A
27-2012	Producers and Directors	N/A
27-2031	Dancers	N/A
27-2032	Choreographers	N/A
27-2041	Music Directors and Composers	N/A
27-2042	Musicians and Singers	N/A
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	N/A
27-3011	Radio and Television Announcers	N/A
27-3021	Broadcast News Analysts	N/A
27-3022	Reporters and Correspondents	N/A
27-3099	Media and Communication Workers, All Other	N/A
27-4011	Audio and Video Equipment Technicians	N/A
27-4012	Broadcast Technicians	N/A
27-4014	Sound Engineering Technicians	N/A
27-4031	Camera Operators, Television, Video, and Motion Picture	N/A
27-4032	Film and Video Editors	N/A
27-4099	Media and Communication Equipment Workers, All Other	N/A
39-3092	Costume Attendants	N/A
39-5091	Makeup Artists, Theatrical and Performance	N/A
41-9012	Models	N/A
49-9063	Musical Instrument Repairers and Tuners	N/A

LITERARY ARTS

25-4021	Librarians	N/A
25-4031	Library Technicians	N/A
27-3041	Editors	N/A

27-3043	Writers and Authors	N/A

PRESERVATION AND HERITAGE

17-1011	Architects, Except Landscape and Naval	N/A
17-1012	Landscape Architects	N/A
17-3011	Architectural and Civil Drafters	N/A
19-3051	Urban and Regional Planners	N/A
19-3091	Anthropologists and Archeologists	N/A
19-3093	Historians	N/A
25-4011	Archivists	N/A
25-4012	Curators	N/A
25-4013	Museum Technicians and Conservators	N/A
27-1025	Interior Designers	N/A
47-2021	Brickmasons and Blockmasons	* 0.3
47-2022	Stonemasons	* 0.3
47-2031	Carpenters	* 0.3
47-2121	Glaziers	* 0.3
47-2161	Plasterers and Stucco Masons	* 0.3
51-7011	Cabinetmakers and Bench Carpenters	N/A
51-7099	Woodworkers, All Other	N/A

VISUAL ARTS AND CRAFTS

27-1011	Art Directors	N/A
27-1012	Craft Artists	N/A
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	N/A
27-1019	Artists and Related Workers, All Other	N/A
27-4021	Photographers	N/A
51-9071	Jewelers and Precious Stone and Metal Workers	N/A

51-9123	Painting, Coating, and Decorating Workers	N/A
51-9195	Molders, Shapers, and Casters, Except Metal and Plastic	N/A

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